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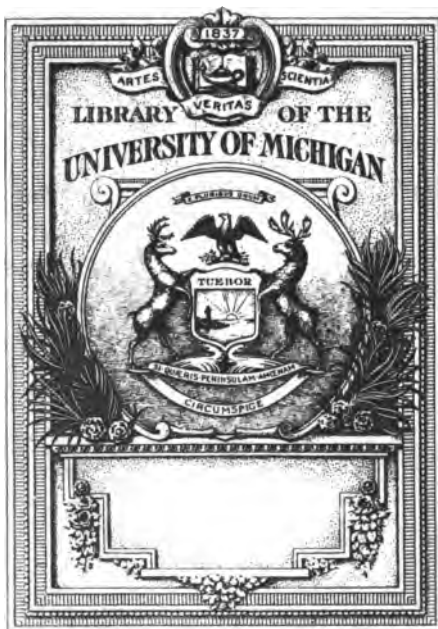
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PARAGRAPH-WRITING

SCOTT AND DERNY

REVISED EDITION

Consultation 10-11



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John J. Scott

PARAGRAPH-WRITING

A RHETORIC FOR COLLEGES

BY

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New Edition

REWRITTEN AND MUCH ENLARGED

ALLYN AND BACON

Boston and Chicago

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TDD

PREFACE.

THE idea which underlies this work and which has given to it its distinctive place and character was thus set forth in the preface to the first edition:—

Learning to write well in one's own language means in large part learning to give unity and coherence to one's ideas. It means learning to construct units of discourse which have order and symmetry and coherence of parts. It means learning theoretically how such units are made, and practically how to put them together; and further, if they turn out badly the first time, how to take them apart and put them together again in another and better order. The making and re-making of such units is in general terms the task of all who produce written discourse.

The task of the teacher of those who produce written discourse, it follows, is in great part setting students to construct such units, explaining the principles upon which the units are made, arousing a sense that they *are* units and not mere heaps or nebulous masses, and (*hoc opus, hic labor est*) correcting departures from unity, order, and coherence when such departures occur.

Work of this kind on the part of writer or of teacher presupposes a unit of discourse. Of these units there are three,—the sentence, the paragraph, and the essay or whole composition. Which of these three is best adapted, psychologically and pedagogically, to the end proposed? The sentence may be rejected at the outset as at once too simple and too fragmentary. . . . Moreover, as Professor

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Barrett Wendell has pointed out (*English Composition*, p. 117), the sentence is properly a subject of revision, not of prevision, — good sentences are produced by criticising them after they are written rather than by planning them beforehand. Putting the sentence aside, then, what shall be said of the paragraph and the essay? Of the two the essay is theoretically the more proper unit of discourse. But is it always so in practice? Is it not true that for students at a certain stage of their progress the essay is too complex and too cumbersome to be appreciated as a whole? Aristotle long ago laid down the psychological principle which should govern the selection of a structural unit: "As for the limit fixed by the nature of the case, the greatest consistent with simultaneous comprehension is always the best." If students who have written essays for years have with all their labor developed but a feeble sense for structural unity, may the reason not lie in the fact that the unit of discourse employed has been so large and so complex that it could not be grasped with a single effort of the mind?

If there is a measure of truth in what has here been urged, it would appear that for certain periods in the student's development the paragraph, as an example of structural unity, offers peculiar advantages. The nature of these advantages has already been suggested. They are, in brief, as follows: The paragraph, being in its method practically identical with the essay, exemplifies identical principles of structure. It exemplifies these principles in small and convenient compass so that they are easily appreciable by the beginner. Further, while the writing of the paragraph exercises the student in the same elements of structure which would be brought to his attention were he drilled in the writing of essays, he can write more paragraphs than he can write essays in the same length of time; hence the character of the work may be made for him more varied,

progressive, and interesting. If the paragraph thus suits the needs of the student, it has even greater advantages from the point of view of the teacher. The bugbear of the teacher of Rhetoric is the correcting of essays. When the compositions are long and crude and errors abound, the burden sometimes becomes almost intolerable. In many cases it is a necessary burden and must be borne with patience, but this is not always so. Since the student within the limits of the paragraph makes the same errors which he commits in the writing of longer compositions, in the greater part of the course the written work may profitably be shortened from essays to paragraphs. Paragraph-writing has the further advantage that, if necessary, the composition may be re-written from beginning to end, and, most important of all, when completed is not too long for the teacher to read and criticise in the presence of the class.

Finally, the paragraph furnishes a natural introduction to work of a more difficult character. When the time comes for the writing of essays, the transition from the smaller unit to its larger analogue is made with facility.

To this fundamental idea the authors in the work of revision and enlargement have chosen to adhere, being convinced both of its theoretical soundness and its practical utility. In adapting the work, however, to the present needs of college and university classes, they have made so many modifications in general plan and in detail that the result is virtually a new book. Among the changes and additions which will be of special interest to teachers may be mentioned the following:—

1. The scope of the theoretical part has been extended to embrace all pure types of compositions. In accordance with this plan, the book opens with a discussion of the Art of Composition and the Organic Structure of Discourse, after which the two leading structural forms, the Para-

graph and the Whole Composition, are taken up in turn. This order makes possible a treatment at once more inclisive and more logical than that of previous editions.

2. The types of composition, so called, that is, description, narrative, exposition, and argument, are treated at a length and with a thoroughness more nearly corresponding to their present importance in college and university classes.

3. The assignments have been removed from the text, where they are an encumbrance to the university student, and placed in a division by themselves. This arrangement permits the continuity of the text to appear more plainly, and at the same time gives space for a greatly extended series of progressive exercises offering a wide choice to instructor and student. It is believed that many of the assignments that have been added are novel both in method and in subject-matter, and that all of them tend to keep the student in the right attitude towards his work.

4. The illustrative matter of former editions, from long use somewhat too familiar to both teacher and student, has been replaced by fresh materials from a great variety of sources, all of them worthy and thought-compelling. In amount the material for illustration, study, and practice has been more than doubled.

5. The authors have endeavored to avoid the fault—perhaps more common in text-books on Composition than in those on other subjects—of unnecessarily “affirming the obvious.” Nothing of theory has been admitted which the diligent student cannot make his own by a reasonable amount of practice. With these ends in view, the authors have taken the advice of experienced instructors who have used the book, both on questions of curtailment and of expansion. To all who have been so kind as to offer suggestions, the authors wish to make here a general acknowledgment of obligation.

SEPTEMBER, 1909.

CONTENTS.

PART I. THE PARAGRAPH.

| | PAGE |
|---|-----------|
| A. The Art of Composition | 1 |
| I. Composition an Art | 1 |
| II. Organic Structure a Characteristic of Art | 2 |
| B. Nature and Laws of the Paragraph | 5 |
| I. The Paragraph a Sign of Organic Structure | 5 |
| II. Two Ways of Studying Paragraphs | 8 |
| III. General Laws of the Paragraph | 10 |
| 1. Unity | 10 |
| 2. Selection | 13 |
| 3. Proportion | 18 |
| 4. Sequence | 22 |
| 5. Variety | 24 |
| C. The Isolated Paragraph | 27 |
| I. Paragraph Subject | 27 |
| II. The Topic-Statement | 28 |
| 1. Place of Topic-Statement | 29 |
| 2. Topic-Statement Implied | 32 |

| | PAGE |
|---|------|
| III. Means of Developing the Paragraph-Theme . . . | 34 |
| 1. Development by Particulars and Details . . . | 35 |
| 2. Development by Definitive Statements . . . | 37 |
| 3. Development by Comparison and Illustration . . | 39 |
| 4. Development by Specific Instances or Examples . | 40 |
| 5. Development by Presenting Reasons . . . | 42 |
| 6. Development by Applying a Principle . . . | 44 |
| 7. Development by Stating Causes and Effects . . | 45 |
| 8. Introductory, Transitional, and Summarizing Sentences | 47 |
| IV. Effect on Sentence Structure | 49 |
| 1. Inversion | 50 |
| 2. Parallel Construction | 51 |
| 3. Repetition | 53 |
| 4. Subordination | 54 |
| 5. Punctuation | 56 |
| V. Types of Paragraph Structure | 62 |
| 1. Expository and Argumentative | 62 |
| The Logical Type | 62 |
| Deductive | 63 |
| Inductive | 64 |
| The Less Formal Types | 66 |
| Paragraphs of Definition | 66 |
| Paragraphs of Specific Instances | 68 |
| Paragraphs of Illustration | 70 |
| Paragraphs of Causes and Results . . . | 71 |
| 2. Descriptive and Narrative Paragraphs . . . | 72 |
| Paragraphs of Incident | 74 |
| Descriptive Sketches | 76 |
| Portrait Sketches | 78 |
| Character Sketches | 80 |

PART II. WHOLE COMPOSITIONS.

| | PAGE |
|---|-----------|
| A. Special Forms of Related Paragraphs | 83 |
| I. Introductory and Concluding Paragraphs | 83 |
| II. Transitional and Directive Paragraphs | 88 |
| III. Amplifying Paragraphs | 89 |
| B. Types of Whole Composition | 91 |
| I. Description | 92 |
| 1. Methods in Description | 94 |
| Purpose | 95 |
| Point of View | 96 |
| Outline | 99 |
| Selection of Details | 101 |
| Sequence and Grouping | 102 |
| 2. Helps to Description | 105 |
| 3. Kinds of Description | 106 |
| II. Narration | 112 |
| 1. Simple Narrative | 113 |
| Requisites of Simple Narrative | 113 |
| Unity | 113 |
| Sequence | 114 |
| Climax | 116 |
| The Elements of Simple Narrative | 117 |
| 2. Complex Narrative | 119 |
| The Elements of Complex Narrative | 121 |
| The Obstacle | 121 |
| The Plot | 122 |
| Characters | 127 |
| Suspense | 129 |
| 3. Helps to Narration | 130 |

CONTENTS.

| | PAGE |
|---|------|
| III. Exposition | 133 |
| 1. The Nature of Exposition | 133 |
| 2. The Characteristics of Exposition | 135 |
| 3. The Process of Exposition — Analysis | 137 |
| Rules for Logical Definition | 138 |
| Rules for Logical Division | 141 |
| 4. Methods of Exposition | 150 |
| 5. Kinds of Exposition | 159 |
| IV. Argumentation | 165 |
| 1. Definition of Argumentation | 165 |
| 2. The Proposition | 166 |
| 3. Analysis | 167 |
| 4. The Brief | 171 |
| 5. Inductive Reasoning | 174 |
| 6. Deductive Reasoning | 176 |
| 7. <i>A priori</i> Arguments | 179 |
| 8. <i>A posteriori</i> Arguments | 180 |
| 9. Arguments from Authority | 182 |
| 10. Arguments from Example | 182 |
| 11. Methods of Refutation | 183 |

PART III. ASSIGNMENTS.

| | |
|--|-----|
| The Paragraph | 186 |
| The Whole Composition | 233 |
| I. Description | 233 |
| II. Narration | 246 |
| III. Exposition | 263 |
| IV. Argumentation | 295 |

pendix A. Selections for Analysis and Criticism.

| | |
|-------------------------------|-----|
| Isolated Paragraphs | 333 |
| Related Paragraphs | 350 |

CONTENTS.

xi

| | PAGE |
|--|------------|
| Appendix B. Materials for Special Exercises. | |
| Outlines for Paragraph-Writing | 373 |
| Classroom Themes | 374 |
| Reproductions | 377 |
| Paraphrases and Abstracts | 380 |
| Rhetorical Analysis | 382 |
| Stories | 383 |
| Essays, Speeches, Sketches | 386 |
| Books for Supplementary Reading | 393 |
| Appendix C. A Classified List of Essay Subjects . | 400 |
| Appendix D. | |
| Reporting and Editing | 421 |
| Proof-reading | 421 |
| Appendix E. | |
| General Rules for Capitals | 430 |
| General Rules for Punctuation | 431 |
| Appendix F. | |
| General Directions for Preparing Themes | 433 |
| Marks used in Correcting Themes | 435 |
| Appendix G. The Rhetoric of the Paragraph. | |
| Unity | 440 |
| Clearness | 445 |
| Force | 455 |
| Index | 465 |

PART I.

THE PARAGRAPH.

A. THE ART OF COMPOSITION.

1. **Composition an Art.** — When a person of good judgment has a new piece of work to do, he considers first of all just what it is that he is trying to accomplish. Having determined this clearly, he lays his plans. He decides what means and materials, what instruments or tools he must employ in order to bring his work to a satisfactory completion. He divides it into parts and attempts one part at a time, subduing each part, as he works at it, to its proper place and function. As far as possible, also, he tries to foresee the obstacles that he is likely to encounter, and prepares himself either to avoid them or to meet and overcome them as they arise. If the thing which he is trying to do has ever been done before, he takes pains to inform himself about previous attempts and learns from the errors as well as from the successes of his predecessors.

This procedure is of universal application. It is true of making a garden, playing a game, conducting a business, building a boat, writing a story, or making an argument. In all of these lines of effort everything depends upon making plans advisedly, choosing suitable means, working to realize a purpose. That is what makes the artist, whatever the material in which he works. Emerson must have had this idea in mind when, in his essay on Art, he wrote, "The conscious utterance of thought by speech or action to any

end is Art." He says *conscious* utterance because art implies knowing what one is about; he says *by speech or action* because the rule is the same for the fine arts as for the useful arts; it is universal; speech and action include all manner of human effort. He is careful to add the qualification, *to any end*, because it is purpose that makes speech and action effective; without purpose they are futile and meaningless.

Emerson's definition clearly classifies English Composition among the arts. In English Composition, as in all of the other arts, success depends upon knowing what one is about, upon having a conscious purpose expressed in a theme or central thought, and upon employing suitable material and methods in order to accomplish the purpose in mind.

2. Organic Structure a Characteristic of Art. — Every piece of work when satisfactorily completed shows design. In this one characteristic all of the arts, fine or useful, are alike. The design is apparent in all of the details. The parts of a picture, or of a piece of music, or of a story, all have their work to do in realizing the design. If we examine closely any well-written passage of English prose, we discover that it is not a haphazard collection of miscellaneous ideas or observations, but an orderly presentation of thought. Every sentence does its share of work towards making the meaning clear. By analyzing such a passage into its constituent parts, we can see just what the work of each part is. After reading the following passage, for instance, we are able to say that the one thought embodied in it is "The Annihilation of an Army."

1. Then the march of the army, without a general, went on again. 2. Soon it became the story of a general without an army; before very long there was neither general nor army. 3. It is idle to lengthen a tale of mere horrors. 4. The straggling rem-

nant of an army entered the Jugdulluk Pass—a dark, steep, narrow, ascending path between crags. 5. The miserable toilers found that the fanatical, implacable tribes had barricaded the pass. 6. All was over. 7. The army of Cabul was finally extinguished in that barricaded pass. 8. It was a trap; the British were taken in it. 9. A few mere fugitives escaped from the scene of actual slaughter, and were on the road to Jellalabad where Sale and his little army were holding their own. 10. When they were within sixteen miles of Jellalabad the number was reduced to six. 11. Of these six, five were killed by stragglers marauders on the way. 12. One man alone reached Jellalabad to tell the tale. 13. Literally, one man, Dr. Brydon, came to Jellalabad out of a moving host which had numbered in all some sixteen thousand when it set out on its march. 14. The curious eye will search through history or fiction in vain for any picture more thrilling with the suggestion of an awful catastrophe than that of this solitary survivor, faint and reeling on his jaded horse, as he appeared under the walls of Jellalabad, to bear the tidings of our Thermopylæ of pain and shame. — McCarthy: *A History of our Own Times*, Vol. I., p. 199.

The passage divides into the following parts, four in number:—

1. The story of the march is a tale of horrors. (Sentences 1-3.)
2. The Jugdulluk Pass proved to be a trap. (Sentences 4-8.)
3. The few fugitives were reduced to one. (Sentences 9-11.)
4. Dr. Brydon alone reached Jellalabad. (Sentences 12-14.)

In this passage the divisions are stages in the annihilation of the army. Each stage is distinct, and each has its own work to do in making clear the one thought of the whole passage.

The following passage also gives evidence of regular organic structure:—

1. The originality of form and treatment which Macaulay gave to the historical essay has not, perhaps, received due recognition. Without having invented it, he so greatly improved and expanded it that he deserves nearly as much credit as if he had. He did for the historical essay what Haydn did for the sonata, and Watt for the steam-engine: he found it rudimentary and unimportant, and left it complete, and a thing of power. 2. Before his time there was the ponderous history, generally in quarto, and there was the antiquarian dissertation. There was also the historical review, containing alternate pages of extract and comment, generally dull and gritty. But the historical essay, as he conceived it, and with the prompt inspiration of a real discoverer immediately put into practical shape, was as good as unknown before him. 3. To take a bright period or personage of history, to frame it in a firm outline, to conceive it at once in article size, and then to fill in this limited canvas with sparkling anecdote, telling bits of color, and facts all fused together by a real genius for narrative, was the sort of genre-painting which Macaulay applied to history. 4. And to this day his essays remain the best of their class, not only in England, but in Europe. Slight, or even trivial, in the field of historical erudition and critical inquiry, they are masterpieces if regarded in the light of great popular cartoons on subjects taken from modern history. They are painted, indeed, with such freedom, vividness, and power that they may be said to enjoy a sort of tacit monopoly of the periods and characters to which they refer, in the estimation of the general public. — J. Cotter Morison.

Analysis by thought-divisions:—

1. Macaulay gave to the historical essay originality of form and treatment.
 - (a) He did not invent it, but
 - (b) He improved it greatly. (Parallel cases — Haydn and Watt.)
 - (c) He found it rudimentary and left it complete.
2. Forms of historical writing, before Macaulay.
 - (a) The ponderous history.

3. In what consisted Macaulay's originality of treatment.
 - (a) Selection of effective points and periods and telling personages.
 - (b) Framing the selected period or personage in firm outline — Unity.
 - (c) A sense of due proportion. Genius for narrative.
4. His essays the best of their class.
 - (a) Others surpass them in erudition and critical research, but
 - (b) They are masterpieces if judged as specimens of broad, popular treatment.
 - (c) They have a monopoly of the periods and characters treated by them.

B. NATURE AND LAWS OF THE PARAGRAPH.

3. The Paragraph a Sign of Organic Structure. — A passage like the foregoing is called a paragraph. From our consideration of its form and function thus far, we may deduce the following definition: —

A paragraph is a unit of discourse developing a single idea. It consists of a group or series of sentences closely related to one another and to the thought expressed by the whole group or series. Devoted, like the sentence, to the development of one topic, a good paragraph is also, like a good essay, a complete treatment in itself.

The following paragraphs illustrate this close relation of sentences: —

I willingly concede all that you say against fashionable society as a whole. It is, as you say, frivolous, bent on amusement, incapable of attention sufficiently prolonged to grasp any serious subject, and liable both to confusion and inaccuracy in the ideas which it hastily forms or easily receives. You do right, assuredly, not to let it waste your most valuable hours, but I believe also that you do wrong in keeping out of it altogether.

The society which seems so frivolous in masses contains indi-

vidual members who, if you knew them better, would be able and willing to render you the most efficient intellectual help, and you miss this help by restricting yourself exclusively to books. Nothing can replace the conversation of living men and women; not even the richest literature can replace it. — Hamerton: *The Intellectual Life*, Part IX., Letter V.

The topic treated by the first of these paragraphs is "Society is frivolous as a whole"; that treated by the second is "But society contains individuals whose conversation is highly profitable." These paragraphs are closely related, but each represents a distinct phase of the thought. In this way, the successive paragraphs of an essay treat in turn the topics into which the essay naturally divides itself.

If the subject requires only a brief treatment and includes but two or three topics, a single paragraph will suffice for each. Of a more extensive production, involving topics and subtopics, each subtopic may require a separate paragraph for its adequate treatment. The paragraphs thus indicate the organic structure of the whole composition, while each paragraph singly has its own organic structure also. Thus in the following essay by Sir Walter Besant on the London Mob, the first paragraph describes the close relation of the master and workman prior to the eighteenth century; the second tells how with the separation of companies and craftsmen the London mob came into existence; the third presents the condition and temper of the working men at the close of the last century; the fourth explains why the mob did not gain the upper hand.

1. The eighteenth century was remarkable, among other things, for the complete separation of master and workman. When the companies received their charters and the crafts were organized, the burden of the work might be heavy, but the masters and the workmen were united; they belonged to the same company, which looked after the interests of the craft, and cared for every man in it. The company educated the boy, apprenticed him, received him

into its body when he had served his time, made him obey the rules, made him go to church, perhaps started him in business on his own account, cared for him if he fell sick or was disabled, cared for his children if he died, pensioned him when he was old, buried him and had masses said for his soul. All through life he was the servant of the company; he lived and worked under a discipline which was sometimes severe but generally wholesome.

2. But London pressed beyond the walls, and with the expansion of London, in Whitechapel, Wapping, Ratcliffe, or Clerkenwell, the companies lost their hold upon the craftsmen; they ceased to enroll the craftsmen in their societies; between the merchant and the craftsmen there was no longer the bond of common interests and common obedience. In a word, the London mob grew up, apart and separate, unheeded, until it became a frightful danger, terrible in its ignorance, its drunkenness, its brutality, and its freedom from all restraint of morality and religion. How they lived, how they wallowed — this mass of humanity uncared for — must be learned bit by bit, for they have no historian. No one cared for them; not the Church, for they were outside the city parishes — besides, the eighteenth century clergyman of the Established Church was a preacher, not a visitor of the poor; the church stood open for its daily services if any chose to appear; if they did not appear, so much the worse for them. Of schools there were next to none; no gentlefolk lived among this class of people; neither restraining nor elevating influences existed at all for them.

3. The lowest depth ever touched by the lowest class of a modern city seems to have been reached by the London mob about the end of the last century. Looking back upon that time, remembering, among other things, the constant demand for sailors and soldiers, which devoured the best youth of the country, one asks in admiration how government was carried on at all. For the whole of the great class who did the work — in the towns at least — were filled with hatred of the governing class. As for any share or voice in the government, they had none. There was danger if the people got any education, for they would then become agitators and leaders; there was danger if they remained ignorant, because an ignorant people is liable to sudden storms. One touch of eloquence — one little unimportant event — and lo! a Jacquerie. The

mutiny of Spithead and the Nore showed the dangers of combined action; the Gordon riots showed the danger of an accidental flame.

4. His own position, however — and here was the safety — made it extremely difficult for the working man to combine; he had to work hard every day and all day long, with no respite, or holiday, except on Sunday: his hours were long; his wages — which did not pretend to have any relation to his productive value — were miserable. He was, for all practical purposes, bound to the place where he was born and where he served his apprenticeship. As a rule he could not read, or, if he could, there were no journals, or books, for him; he drank as much as he could afford to drink; his wits were besotted; he was inarticulate. The Government was an unseen power which stood beside his master; it flogged, transported, and hanged people; these accidents might happen to anybody. There can be no doubt that the London mob — which was born late in the seventeenth century, and grew greater, more dangerous, more terrible in its unknown powers every year — was kept down by two weapons only — these were its own ignorance, and the strong hand of the executioner. — Besant: *The Science of Sympathy*.

4. **Two Ways of Studying Paragraphs.** — A paragraph may be studied as a structural part of an essay; or it may be isolated from the rest of the essay and be studied by itself. In a later chapter we shall study paragraphs in the first way. In this chapter we shall study each paragraph as if it were a separate and complete composition in miniature; and shall use the term *isolated paragraph* to indicate that fact. A large class of subjects admit of adequate treatment in single paragraphs; for example, incidents, brief descriptions, short comments on current events, and discussions of single phases of political and social questions. The writing of single paragraphs has become a recognized feature in editorial work. The following paragraph is taken from a longer composition, yet it is as adequate a treatment of its own topic as if it were an independent composition.

In England the chief characteristic of the Tory party has been its support of measures which tend to strengthen the crown and the aristocracy, and to enlarge and tighten the control exercised by the community over its individual members. The chief characteristic of the Liberal party has been its support of measures which tend to weaken the crown and the aristocracy, and to diminish and relax the control exercised by the community over its individual members. In all times and countries there has been such a division between parties, and in the nature of things it is the only sound and abiding principle of division. Ephemeral parties rise and fall over special questions of temporary importance, but this grand division endureth forever. Wherever there are communities of men, a certain portion of the community is marked off, in one way or another, to exercise authority over the whole and perform the various functions of government. The question always is how much authority shall this governing portion of the community be allowed to exercise, to how great an extent shall it be permitted to interfere with private affairs, to take people's money in the shape of taxes, whether direct or indirect, and in other ways to curb or restrict the freedom of individuals. All people agree that government must have some such powers, or else human society would be resolved into a chaos in which every man's hand would be raised against every other man. The political question is as to how much power government shall be permitted to exercise. Where shall the line be drawn beyond which the governing body shall not be allowed to go? This has been the fundamental question among all peoples in all lands, and it is the various answers to this question that have made all the differences in the success or the failure of different phases of civilization, — all the differences between the American citizen and the Asiatic coolie. We might thus take any nation that has ever existed for comparison with the United States, but we choose to take England, because there the will of the people has in all ages been able to assert itself. In countries where the voice of the people has been for a long time silenced, as in France under the old régime and in Russia, we naturally find parties coming up, like the Jacobins and the Anarchists, who would fain destroy all government and send us back to savagery; for in politics as well as in physics it may be said that action and reaction are equal and in opposite directions.

But in England, just because the people have always been able to find their voice and use it, things have proceeded normally, in a quiet and slow development, like the unfolding of a flower; and so the differences between parties have never assumed a radically explosive form, but have taken the shape with which we are familiar as the differences between Liberals and Tories. — Fiske: *Essays Historical and Literary*, Vol. I., p. 171.

GENERAL LAWS OF THE PARAGRAPH.

5. As a unit of discourse, every paragraph, whether related or isolated, is subject to the general laws of unity, selection, proportion, sequence, and variety, which govern all good composition.

6. **Unity.** — The most important of these is the law of unity, which requires that the sentences composing the paragraph be intimately connected with one another in thought and purpose. The fundamental idea of the paragraph is oneness of aim and end in all of its parts. Unity is violated, therefore, when any sentence is admitted as a part, which does not clearly contribute its share of meaning towards the object for which the paragraph is written. Unity forbids digressions and irrelevant matter. The most common violation of unity is including matter in one paragraph which should either be taken out and made a separate paragraph by itself or be dropped altogether.

The following paragraph treating of the unity of the Gothic cathedral is a fine illustration of this fundamental law:—

Wonderful as the art of the cathedral is, it was no mere wanton exercise of the imagination. Every part of the most complicated cathedral was carefully adjusted to every other, was as nicely calculated and as boldly executed as any notable piece of modern engineering. Every portion of a well-ordered Gothic structure performed a useful and necessary function. The high vaults of

the nave were the fundamental element. These must be high enough to permit the introduction of windows beneath them that would admit light over the roofs of the aisles. This was the great architectural problem of the Middle Ages, and Gothic architecture was developed in striving to solve it. How this was done and where and why, we need not stop to inquire. But it is useful to keep in mind the fact that the buttresses and flying buttresses, which, in the hands of the French builders, became so marked an ornamental feature, performed the useful and necessary work of carrying the vault thrusts, which were further held in check by the pinnacles placed on the buttresses. The walls in a thoroughly developed Gothic church — thoroughly developed, that is, in the sense of illustrating Gothic principles in their fullest phase of development — are mere curtains between the buttresses. It thus became possible to introduce windows of great size, wholly filling the space between the buttresses, and reaching quite to the vaulting ribs in the aisles and the clearstory of the nave. The fundamental Gothic principle of building was the concentration of weights and thrusts upon certain strong structural points, which, in the church, were the buttresses. This accomplished, it was the builders' task to give this structural frame an artistic form, which should make it beautiful without hiding its structural nature.

— Barr Ferree,

The following paragraph from Dryden, on Translation, will, on the other hand, serve to illustrate how unity is frequently violated:—

(1) Translation is a kind of drawing after the life; where every one will acknowledge there is a double sort of likeness, a good one and a bad. It is one thing to draw the outlines true, the features like, the proportions exact, the coloring itself perhaps tolerable; and another thing to make all these graceful, by the posture, the shadowings, and chiefly by the spirit which animates the whole. (2) I cannot, without some indignation, look on an ill copy of an excellent original; much less can I behold with patience Virgil, Homer, and some others, whose beauties I have been endeavouring all my life to imitate, so abused, as I may say, to their faces by a botching interpreter.

What English readers, unacquainted with Greek or Latin, will believe me or any other man, when we commend these authors, and confess we derive all that is pardonable in us from their fountains, if they take those to be the same poets whom our Oglevies have translated? But I dare assure them that a good poet is no more like himself in a dull translation, than his carcase would be to his living body. (3) There are many who understand Greek and Latin and yet are ignorant of their mother tongue. The proprieties and delicacies of the English are known to few; it is impossible even for a good wit to understand and practise them without the help of a liberal education, long reading and digesting of those few good authors we have amongst us; the knowledge of men and manners, the freedom of habitudes and conversation with the best company of both sexes; and, in short, without wearing off the rust which he contracted while he was laying in a stock of learning. Thus difficult it is to understand the purity of English, and critically to discern, not only good writers from bad, and a proper style from a corrupt, but also to distinguish that which is pure in a good author from that which is vicious and corrupt in him. And for want of all these requisites, or the greatest part of them, most of our ingenious young men take up some cried-up English poet for their model; adore him, and imitate him, as they think, without knowing wherein he is defective, where he is boyish and trifling, wherein either his thoughts are improper to his subject, or his expressions unworthy of his thoughts, or the turn of both is unharmonious.

The section of this paragraph marked (2) is an expression of Dryden's personal feelings towards bad translations, and shows no connection with what precedes in the section marked (1), which states the nature and difficulties of translation. Section (2) should either be omitted entirely or be taken out and made into a separate paragraph, prefaced, as Bain suggests (*Rhetoric*, Part I. p. 113), by some such statement as this: "A good original must not be judged by an ill copy." Section (3) would, in the latter case, also become a separate paragraph, prefaced by some such statement as this: "That good translations are few is not to be

wondered at. For a good translation two things are required: a knowledge of English, as well as a knowledge of the original." The order of the paragraphs would then be (1), (3), (2). If section (2) were omitted entirely, section (3) might be unified with section (1) by prefacing (3) with the single sentence: "For a good translation two things are required: a knowledge of English, as well as a knowledge of the original." The changes suggested here in the order of sentences illustrate also the law of sequence (the fourth law of the paragraph).

7. Selection.—Of the multitude of things that may be said on a given subject, what shall be chosen for mention in the paragraph? The law of selection gives a twofold answer. In the first place, the points selected should be those that will best subserve the purpose in writing and will give force and distinction to its main idea. In the second place, the points selected should be those that will be best adapted to the particular audience addressed. On the first part of the rule, it should be said that a few points will usually serve better than many. What to omit is always an important question, especially in narrative and descriptive paragraphs. The effort to make a narrative or a description complete even to the smallest details may render the account obscure. It is not the number of items cited, but their significance that counts. In the following, the illustration from portrait painting is especially apt, embodying in itself the point of the whole matter at issue.

How, indeed, is it possible for any writer to narrate any fact without having previously determined its value and importance in his own mind? and how can he determine these, unless he previously possess some theory of the moral laws by which human action is regulated? A narration, you say, is a picture in words; neither more nor less. Be it so; but even the painter who paints your portrait must place you in some attitude or costume, and will endeavor to select the attitude or costume most character-

istic of the predominant disposition of your mind. And the facts he is about to relate ought to present themselves in a definite manner before the mind of the writer, whose aim it should be to place himself in a definite point of view, from which he feels he can most completely grasp their true aspect. The historian must necessarily have some theory of arrangement, perspective, and expression, from which, logically, he will be guided to a theory of *causes*. The cause of every fact is an essential part of that fact, and determines its ruling characteristics. What is a fact, but the effort of a *cause* seeking to create or influence the future?—Joseph Mazzini: *Essays*, Carlyle's *History of the French Revolution*.

In paragraphs of an expository or argumentative character, violations of the law of selection most often appear in the use of remote and inapplicable figures of speech and far-fetched and misleading contrasts. The following contains two such contrasts, here printed in italics:—

Ordinary criminal justice knows nothing of set-off. The greatest desert cannot be pleaded in answer to a charge of the slightest transgression. If a man has *sold beer on Sunday morning*, it is no defence that he has *saved the life* of a fellow-creature at the risk of his own. If he has *harnessed a Newfoundland dog* to his little child's carriage, it is no defence that he was *wounded at Waterloo*.—Macaulay: *Lord Clive*.

Some more obvious “transgression” than “harnessing a Newfoundland dog to his little child's carriage” (it will occur to most readers) ought to have been cited, in order to justify the extraordinary method of defence suggested—that of exposing the wounds the prisoner received at Waterloo. The very wideness from each other of the things selected for contrast defeats the writer's purpose.

Another example from the same author has been noted by Morley:—

Those strokes of minute circumstantiality which he [Macaulay] loved so dearly show that even in moments when his imagination might seem to be moving both spontaneously and ardently, it was really only a literary instrument, a fashioning tool and not a

melting flame. Let us take a single example. He is describing the trial of Warren Hastings. "Every step in the proceedings," he says, "carried the mind either backward through many troubled centuries to the days when the foundations of our constitution were laid; or far away over boundless seas and deserts, to dusky nations living under strange stars, worshiping strange gods, and writing strange characters from right to left." The odd triviality of the last detail, its unworthiness of the sentiment of the passage, leaves the reader checked; what sets out as a fine stroke of imagination dwindles down to a sort of literary conceit. And this puerile twist, by the way, is all the poorer, when it is considered that the native writing is really from left to right, and only takes the other direction in a foreign, that is to say, a Persian alphabet. — J. Morley: *Critical Miscellanies, Macaulay*.

This is a charge, however, that cannot often be brought against Macaulay. His paragraphs are, in general, models of structure, unity, and force.

De Quincey, especially when he tries to be humorous, often suffers a temporary paralysis of the selective faculty. In the following example, if the subject of the paragraph is "The Age of the Earth according to Kant," the portions in brackets are not happily chosen.

Meantime, what Kant understood by being old is something that still remains to be explained. If one stumbled in the steppes of Tartary on the grave of a megalonyx, and, after long study, had deciphered from some pre-Adamite hiero-pothooks the following epitaph: "*Hic jacet a megalonyx, or Hic jacet a mammoth, (as the case might be,) who departed this life, to the grief of his numerous acquaintance, in the seventeen thousandth year of his age,*" — [of course one would be sorry for him; because it must be disagreeable at any age to be torn away from life and from all one's little megalonychal comforts: that's not pleasant, you know, even if one is seventeen thousand years old. But] it would make all the difference possible in your grief whether the record indicated a premature death, — [that he had been cut off, in fact, whilst just stepping into life, — or had kicked the bucket when full of honors, and been followed to the grave by a train of weeping grandchil-

dren. He had died "in his teens"; that's past denying. But still] we must know to what stage of life in a man had corresponded seventeen thousand years in a mammoth. Now, exactly this was what Kant desired to know about our planet. Let her have lived any number of years that you suggest, (shall we say, if you please, that she is in her billionth year?) still that tells us nothing about the period of life, the stage, which she may be supposed to have reached. Is she a child, in fact? or is she an adult? [And if an adult, and that you gave a ball to the solar system, is she that kind of person that you would introduce to a waltzing partner, some fiery young gentleman like Mars? or would you rather suggest to her the sort of partnership which takes place at a whist table?] On this, as on so many other questions, Kant was perfectly sensible that people of the finest understandings may, and do, take the most opposite views. — De Quincey: *System of the Heavens*.

In the following description, notice that the points selected for mention are few in number, and are all chosen with the single purpose of bringing out the idea of great wealth: —

Of the provinces which had been subject to the house of Tamerlane, the wealthiest was Bengal. No part of India possessed such natural advantages both for agriculture and for commerce. The Ganges, rushing through a hundred channels to the sea, has formed a vast plain of rich mold which, even under the tropical sky, rivals the verdure of an English April. The ricefields yield an increase such as is elsewhere unknown. Spices, sugar, vegetable oils, are produced with marvelous exuberance. The rivers afford an inexhaustible supply of fish. The desolate islands along the sea-coast, overgrown by noxious vegetation, and swarming with deer and tigers, supply the cultivated districts with abundance of salt. The great stream which fertilizes the soil is, at the same time, the chief highway of Eastern commerce. On its banks, and on those of its tributary waters, are the wealthiest marts, the most splendid capitals, and the most sacred shrines of India. The tyranny of man had for ages struggled in vain against the overflowing bounty of nature. In spite of the Mussulman despot and of the Mahratta freebooter, Bengal was known through the East

as the Garden of Eden, as the rich kingdom. Its population multiplied exceedingly. Distant provinces were nourished from the overflowing of its granaries; and the noble ladies of London and Paris were clothed in the delicate produce of its looms.

— Macaulay: *Lord Clive*.

The second part of the rule enjoins the selection of those points that the particular audience addressed will understand and appreciate. The writer needs to consider what his reader knows about the subject, how much explanation is necessary, what may be curtailed or omitted. The scientist will write differently on the same topic for an association of scientists and for a popular magazine. One who is addressing an audience of students, or of working men, or of business men, or of scholars, will find himself choosing the things to say that are most likely to be of interest to the particular audience before him. In the following it is evident that the names chosen for mention are precisely those that are held in universal esteem, though other names might be substituted that would not be so willingly granted by all readers the high title of "Christian hero."

One of the most encouraging features of the age in which we live is the rapidity with which the bitter feelings attendant upon a terrible civil war have faded away and given place to mutual friendliness and esteem between gallant men who, less than thirty years ago, withstood one another in deadly strife. Among our public men who hunger for the highest offices, a few Rip Van Winkles are still to be found who, without sense enough to realize the folly and wickedness of their behavior, try now and then to fan into fresh life the dying embers of sectional prejudice and distrust; but their speech has lost its charm, and those that bow the ear to it are few. The time is at hand when we may study the great Civil War of the nineteenth century as dispassionately as we study that of the seventeenth; and the warmest admirer of Cromwell and Lincoln may rejoice in belonging to a race of men that had produced such noble Christian heroes as Lucius, Viscount Falkland, and General Robert Lee. Such a time seems

certainly not far off when we see how pleasantly the generals of opposing armies can now sit down and tell their reminiscences, and discuss each other's opinions and conduct in the pages of a popular magazine. — Fiske: *Essays Historical and Literary*, Vol. I., p. 3.

8. Proportion. — The law of proportion requires, first, that enough be said to exhibit fully the purpose and idea of the paragraph. Paragraphs will, therefore, differ in length according to the importance and scope of the ideas they present. No arbitrary rules can be given as to the proper length of paragraphs. Observing the custom of some of our best writers, we may safely say that it is not well to extend a single paragraph beyond three hundred words. The advantage of at least one paragraph-indentation on almost every page of a printed book is felt by every reader. On the other hand, as Professor Earle says (*English Prose*, p. 212), "The term *paragraph* can hardly be applied to anything short of three sentences," though skilful writers sometimes make a paragraph of two sentences, or even of one.

This law requires, secondly, that the details which make up the paragraph be treated and amplified in proportion to their respective importance to the main idea and purpose of the paragraph. Subordinate ideas and subsidiary details should be kept subordinate and subsidiary.¹

¹ A corollary of this requirement of the law of proportion has been elevated by Professor Barrett Wendell to the dignity of a fundamental principle: —

"So we come to the principle which governs the external form of paragraphs, — the principle of Mass: that the chief parts of each composition should be so placed as readily to catch the eye."

— *English Composition*, p. 126.

"How conspicuous the chief places in any paragraph are, a glance at any printed page will show. Trained or untrained, the human eye cannot help dwelling instinctively a little longer on the beginnings and ends of paragraphs than on any other points in the discourse. . . . It is a simple question of visible, external outline; and it means, in other words, that the beginning and the end of a paragraph are beyond doubt the fittest places for its chief ideas, and so for its chief words." — *Ib.*, pp. 127-128.

Thirdly, overamplification and too extensive illustration of a simple statement admitted by every one are violations of the law of proportion. The term *economy* is very aptly used by Spencer in his *Philosophy of Style* to express this requirement of the law of proportion. Concisely stated, it implies the employment of the simplest means for securing the fullest effects. At any moment, Spencer argues, the reader or hearer has only a certain amount of mental energy to expend upon what he is reading or hearing. Part of this energy must be expended upon the mere symbols of writing or speech; the remainder may be devoted to the ideas or emotions embodied in those symbols. It follows that the less energy the reader or listener needs to expend upon the form, the more he may devote to the thought or the emotion. Difficult words, involved constructions, unnecessary amplification or illustration, as well as unidiomatic order, are all uneconomical because they attract the reader's attention from the thought to the manner of expression.

In illustration of the first requirement of this rule, contrast the two paragraphs that follow. In the first, the main thought is found in the words, "A man is a fagot of thunderbolts," and "We only believe as deep as we live." This thought is not sufficiently illustrated for the general reader, and what is said by way of explanation is as indefinite in character as the proposition it purports to explain. The force of the last sentence in the quotation will hardly be felt at the first reading, unless one happens to emphasize

Elsewhere, in speaking of whole compositions, Professor Wendell identifies mass and proportion: "We have now reached a point in our discussion of the principle of Mass where I believe we may well glance at another phase of it. The bulk of sentences is too small to permit this phase to be considered in connection with them. The bulk of paragraphs is large enough to make it now worth attention. In whole compositions we shall find it more important still. Briefly phrased, it is simply this: Due proportion should subsist between principal and subordinate matters."

— *Ib.*, p. 131.

the word *we*. The second paragraph, from the same writer, is quoted as an illustration of the perfect fulfilment of the law of proportion.

We are just so frivolous and sceptical. Men hold themselves cheap and vile; and yet a man is a fagot of thunderbolts. All the elements pour through his system; he is the flood of the flood, and fire of the fire; he feels the antipodes and the pole, as drops of his blood: they are the extension of his personality. His duties are measured by that instrument he is; and a right and perfect man would be felt to the centre of the Copernican system. 'Tis curious that we only believe as deep as we live. We do not think heroes can exert any more awful power than that surface-play which amuses us. A deep man believes in miracles, waits for them, believes in magic, believes that the orator will decompose his adversary; believes that the evil eye can wither, that the heart's blessing can heal; that love can exalt talent; can overcome all odds. From a great heart secret magnetisms flow incessantly to draw great events. But we prize very humble utilities, a prudent husband, a good son, a voter, a citizen, and deprecate any romance of character; and perhaps reckon only his money value, — his intellect, his affection, as a sort of bill of exchange, easily convertible into fine chambers, pictures, music, and wine. — Emerson: *Essay on Beauty*.

The artist who is to produce a work which is to be admired, not by his friends or his townspeople or his contemporaries, but by all men, and which is to be more beautiful to the eye in proportion to its culture, must disindividualize himself, and be a man of no party, and no manner, and no age, but one through whom the soul of all men circulates, as the common air through his lungs. He must work in the spirit in which we conceive a prophet to speak, or an angel of the Lord to act; that is, he is not to speak his own words, or do his own works, or think his own thoughts, but he is to be an organ through which the universal mind acts. — Emerson: *Essay on Art*.

The two paragraphs cited from Emerson are of about equal difficulty in regard to the thought; the ease of comprehension in the case of the latter and the difficulty of

comprehension in the case of the former are fairly attributable to the observance of the law of proportion in the one and to its neglect in the other.

The following will illustrate undue prominence given to a subordinate idea, at the cost of clearness:—

(1) If we would study with profit the history of our ancestors, we must be constantly on our guard against that delusion which the well-known names of families, places, and offices naturally produce, and must never forget that the country of which we read was a very different country from that in which we live. (2) In every experimental science there is a tendency towards perfection. (3) In every human being there is a wish to ameliorate his own condition. (4) These two principles have often sufficed, even when counteracted by great public calamities and by bad institutions, to carry civilization rapidly forward. (5) No ordinary misfortune, no ordinary misgovernment, will do so much to make a nation wretched, as the constant progress of physical knowledge and the constant effort of every man to better himself will do to make a nation prosperous. [Then follows a page showing the vast increase of wealth in England during the last six centuries and the reasons for it.] (12) The consequence is that a change to which the history of the old world furnishes no parallel has taken place in our country. (13) Could the England of 1685 be, by some magical process, set before our eyes, we should not know one landscape in a hundred or one building in ten thousand. [Another page of details, similar to those in the last sentence, follows.]—Macaulay: *History of England*, Vol. I., chap. iii.

The undue prominence given to the second and third sentences, stated (as they are) as independent propositions apparently of equal importance with the first sentence and illustrated at great length, occasions doubt in the mind of the reader as to what is the main idea of the paragraph; and it is not until sentence (12) is reached that it becomes evident that sentence (1) contains, after all, the main idea, and that the ten sentences intervening are subordinate and are intended to account for the fact that “the country of

which we read was a very different country from that in which we live." The subordination might be plainly indicated, and all doubt of the reader removed, by introducing immediately after sentence (1) some such statement as this: "In the course of centuries, vast differences are inevitably brought about in a country by the operation of social principles alone."

The following paragraph, which illustrates unnecessary amplification of a self-evident proposition, is termed by the writer of it "a string of platitudes":—

Lucidity is one of the chief characteristics of sanity. A sane man ought not to be unintelligible. Lucidity is good everywhere, for all time and in all things, in a letter, in a speech, in a book, in a poem. Lucidity is not simplicity. A lucid poem is not necessarily an easy one. A great poet may tax our brains, but he ought not to puzzle our wits. We may often have to ask in humility, What *does* he mean? but not in despair, What *can* he mean?—A. Birrell: *Obiter Dicta*.

9. Sequence.—The law of sequence, or method, requires that the sentences be presented in the order which will best bring out the thought. In narrative paragraphs the order of events in time is usually the best; in descriptions, the order of objects in space or according to their prominence. In expository or argumentative paragraphs, climax, or that ordering of sentences which proceeds steadily from the least to the most forcible and important, will sometimes prove to be the best method. But usually, the thought of each paragraph as it develops will dictate the natural sequence of the sentences.

A good sequence of sentences will result in the literary virtue that is called Coherence. Close attention to words of connection and subordination and to the adjustment of each sentence to the one preceding it (see §§ 27–28) will do much in securing this valuable quality.

In the following paragraph, a logical method is strictly observed, the second, third, and fourth sentences particularizing the idea of "prerogative," and the fifth, sixth, and seventh, the idea of "purity."

The watchwords of the new government were prerogative and purity. The sovereign was no longer to be a puppet in the hands of any subject, or of any combination of subjects. George the Third would not be forced to take ministers whom he disliked, as his grandfather had been forced to take Pitt. George the Third would not be forced to part with any whom he delighted to honor, as his grandfather had been forced to part with Carteret. At the same time, the system of bribery which had grown up during the late reigns was to cease. It was ostentatiously proclaimed that, since the accession of the young King, neither constituents nor representatives had been bought with the secret service money. To free Britain from corruption and oligarchical cabals, to detach her from continental connections, to bring the bloody and expensive war with France and Spain to a close, such were the specious objects which Bute professed to procure. — Macaulay: *Second Essay on the Earl of Chatham*, p. 40.

The following will serve to illustrate the order of climax. The clauses of the last sentence grow in length, power, and in volume both of sound and of idea until the end is reached in the strongest words.

The great wheel of political revolution began to move in America. Here its rotation was guarded, regular, and safe. Transferred to the other continent, from unfortunate but natural causes, it received an irregular and violent impulse; it whirled along with a fearful celerity; till at length, like the chariot wheels in the races of antiquity, it took fire from the rapidity of its own motion, and blazed onward, spreading conflagration and terror around. — Webster: *First Bunker Hill Oration*.

The first of the two paragraphs which follow illustrates in the last three sentences what may be called the alternating method, in which the main idea (that of "sublimity") occurs, under different forms of expression, in every sentence, accompanied in each case by the statement of some

other characteristic of Milton's style, of lesser importance. The three lesser qualities mentioned are arranged in the order of climax. The second of these two paragraphs is quoted for the sake of completeness.

He had considered creation in its whole extent, and his descriptions are therefore learned. He had accustomed his imagination to unrestrained indulgence, and his conceptions therefore were extensive. The characteristic quality of his poem is sublimity. He sometimes descends to the elegant, but his element is the great. He can occasionally invest himself with grace; but his natural port is gigantic loftiness. He can please when pleasure is required; but it is his peculiar power to astonish.

He seems to have been well acquainted with his own genius, and to know what it was that nature had bestowed upon him more bountifully than upon others; the power of displaying the vast, illuminating the splendid, enforcing the awful, darkening the gloomy, and aggravating the dreadful; he therefore chose a subject on which too much could not be said, on which he might tire his fancy without the censure of extravagance. — Johnson : *Life of Milton*.

In the last paragraph just quoted, the logical method is: (1) Milton's knowledge of the character of his own genius, (2) what that character was, (3) result of this knowledge on his choice of a subject.

10. Variety.—The law of variety requires that as much diversity as is consistent with the purpose of the paragraph be introduced. Variety will appear in length of sentences, in their structure, in phraseology, in the ordering of details, and in the method of building different paragraphs. Variety in the length of different paragraphs as well as in their structure is also desirable.

To illustrate fully this important law is obviously impossible. Let the student note carefully the paragraphs already quoted :—

First, as to length of sentences. The use of both long and short sentences will be noticed as helpful in sustaining

the reader's interest. Observe the forceful but curt and choppy effect of the almost exclusive use of short sentences in the first quotation from Emerson; equal length giving all of the sentences equal prominence, thus making the main idea harder to find. In the other quotations, note that one use of the short sentence is to state forcibly the main thought in brief, the longer sentences being devoted to explanations or details. Point out instances of this, especially in the quotation from Dryden. Observe also the smooth effect of the long sentences. It is the character of the thought of the paragraph that decides in many cases whether the sentence shall be long or short. Point this out in the quotations from Emerson, Macaulay, and Webster.

Secondly, as to structure of sentences. Point out the various ways in which the sentences of these quotations begin. Is the subject introduced first in all cases? Notice, in reading Emerson's first paragraph, after several short sentences constructed alike, the relief occasioned by the slight change of structure in the seventh sentence beginning "From a great heart," etc. Find examples of sentences in these quotations in which the full idea is not apparent until the close of the sentence is reached (Periodic structure). Notice in the conversational paragraphs of the first quotation examples of loose structure, in which the sentence might come to a full stop before the close, and still make sense. Find other examples of this. Find examples of balanced structure, in which the different elements of a sentence are made to answer to each other and set each other off by similarity of form; especially in the quotations from Macaulay, Dryden, Johnson, and Emerson. Find examples in which whole sentences have this similarity of form and answer to each other. Do the complex sentences usually contain the main idea of these paragraphs? Note that it is the nature of the thought which makes some of the sentences interrogative and which causes other depart-

ures from the usual form of sentence structure. Find examples of this.

Thirdly, as to phraseology. Notice, first, variety in the words used for expressing the same idea in a paragraph. What words in the quotation from Hamerton bring out the idea of "frivolous"? What, in the second quotation from Emerson, the idea of "disindividualize"? What, in the next quotation (from Macaulay), the idea of "difference and change"? What, in the quotation from Dr. Johnson, the idea of "sublimity"? Notice, next, the variety in the relation-words (*of, by, to, from, for, etc.*) which introduce different phrases. The value to a writer of having a large stock of expedients for securing variety in introducing phrases is very great. Some writers overwork the relation-word *of*, when, by a slight modification in phrase-structure, other relation-words might be used instead and the sentence improved. For practice try the plan of substituting adjectives for some of the phrases in the quoted paragraphs on the preceding pages. Notice that such substitutions often compel remodeling the whole sentence.

Fourthly, as to ordering of details and method of building different paragraphs. These subjects will be considered more fully at a later stage of our study. At present, notice the variety in method of presenting the various details in Macaulay's descriptive paragraph. (See Selection.) Do you find anything to criticise in the order of the sentences?

It will be found in practice that the close observance of any one of the general laws, unity, selection, proportion, and sequence, will tend to give a paragraph the qualities required by the other three. For instance, the rearrangement of the order (method) of the sentences will often secure unity to a paragraph which seemed without unity. The law of unity understood in a large sense would include selection, proportion, and sequence. These, however, have

been deemed worthy of study by themselves. A good maxim, summing up these laws, is, **In writing paragraphs, aim at unity of thought and variety of statement.**

C. THE ISOLATED PARAGRAPH.

11. The isolated paragraph was defined in § 4 as a **single paragraph which in itself gives an adequate treatment of any subject or of a single phase of any subject.** By the expression "adequate treatment" is meant, not *all* that might be said on a given subject, but enough for the purpose in hand, whatever that may chance to be. Adequate treatment is therefore treatment sufficiently complete for carrying out the writer's purpose. The following short paragraph taken from Thomas Carlyle's *James Carlyle* will illustrate this satisfying effect, this sense of completeness:—

The first impulse of man is to seek for enjoyment. He lives with more or less impetuosity, more or less irregularity, to conquer for himself a home and blessedness of a mere earthly kind. Not till later (in how many cases never) does he ascertain that on earth there is no such home: that his true home lies beyond the world of sense, is a celestial home.

12. **Paragraph Subject.**—Every paragraph should have a clearly defined idea to the development of which each sentence contributes. The idea must not be too broad for brief treatment; but this is easily managed, since any idea may be narrowed by imposing upon it successive conditions and limitations of time, place, point of view, etc.

To illustrate: General subject—"The Study of Latin." Subject limited to a single point of view—"Uses of Latin study." Limited further, as to place—"Uses of Latin study to *American* students." Limited further, as to time—"Uses of Latin study to American students of *the present*

time." Limited further, by selection, to available theme—"Use of Latin study to American students of the present time in widening their *English vocabulary*."

The general subject is the broad statement of a general idea without limitation. The theme is the general subject narrowed in scope and made definite by limitation, so as to show the purpose of the writer. The full statement of the theme is often long and unattractive. The theme may be restated in a briefer and more attractive form. It is then called a title. A briefer statement of the theme in the illustration above, to be used as a paragraph-title, might be, "*One Reason for Studying Latin*." The title should be suggestive of the theme, but should not overstate the theme. Most themes may be used as titles without restatement.

Examples of paragraph-titles may be found in the newspapers and in the marginal notes of such books as the *Encyclopædia Britannica*, Gardiner's *Thirty Years' War*, Bryce's *Holy Roman Empire*, Creighton's *Age of Elizabeth*, and Hallam's *Works*. The shorter isolated paragraphs to be found in the editorial columns of the newspapers and the related paragraphs of most books are usually printed without titles.

13. The Topic-statement.—The theme of the paragraph is usually expressed definitely and unmistakably in one of the sentences, called the *topic-statement*. This is the outward sign and announcement of the paragraph's unity. The topic-statement is generally most effective when short and striking. It is often found to be, however, not a whole sentence in itself, but only a part of a sentence, what precedes being obviously preparatory to its more forcible presentation. Sometimes the topic-statement need not be expressed definitely. In such a paragraph the topic is implied in all that is said. The test of a good paragraph of this kind is ✓

the possibility of phrasing the main idea which it contains in a single sentence. Whether expressed or implied, therefore, the topic-statement should exist as a working theme in the mind of the writer while constructing each sentence, and the bearing of each sentence on the paragraph-theme should be clear and distinct.

14. The Place of the Topic-statement. Topic-statement First.—Many paragraphs require a formal statement of the theme. This is usually true when the paragraph consists of a principle that is proved by particular examples, or when a general idea is expounded by argument, or when a formal proposition is treated. In such cases the theme is usually announced in the first sentence. The following will illustrate:—

[Topic-statement] I believe the Chinese people to possess all the mental and physical qualities required for national greatness. [Particulars] They love the land of their birth with a superstitious reverence; they believe in their own superiority, and despise all other races. They are fine men, endowed with great powers of endurance; industrious and thrifty, they have few wants and can live on little, and that little, poor food. Absolutely indifferent to death, they are fearless and brave, and when well trained and well led make first-rate soldiers. I have seen them under fire, and found them cool and undismayed by danger. — Lord Wolseley.

15. Topic-statement First and Last.—Sometimes, to emphasize the leading idea, the topic is stated both at the beginning and at the end of a paragraph. When the thought is sufficiently important to justify such emphasis, this practice is commendable, for the repetition of the subject at the close completes the circuit of the thought and gives the appearance of finished roundness to the whole idea. This plan is especially commendable in spoken paragraphs, the repetition, in this case, being a notification to the

hearer that the discussion of the point in hand is finished. The following will illustrate these statements:—

[Topic-statement] The grand reason for paying debt is that we want to *strengthen the credit of the State as the cheapest and best of all insurances*. [Example] If any one doubts that, let him look at the position of the United States. That grand republic has no fleet, and on the water could hardly fight Spain; but she has reduced her debt by strenuous paying, and every one knows that if she wanted a fleet to blow Spain out of the water, or to contest the seas with us, she could buy and complete one in twelve months. [Topic repeated] Her *payment of her debt is an insurance*, not only against defeat, but against attack.—*London [England] Spectator*.

I begin with the postulate, that [Topic-statement] it is the law of our nature to desire happiness. This law is not local, but universal; not temporary, but eternal. It is not a law to be proved by exceptions, for it knows no exception. [Examples] The savage and the martyr welcome fierce pains, not because they love pain, but because they love some expected remuneration of happiness so well, that they are willing to purchase it at the price of the pain,—at the price of imprisonment, torture, or death. [Another example] The young desire happiness more keenly than any others. The desire is innate, spontaneous, exuberant; and nothing but repeated and repeated overflows of the lava of disappointment can burn or bury it in the human breast. On this law of our nature, then, we may stand as on an immovable foundation of truth. Whatever fortune may befall our argument, our premises are secure. [Topic repeated] The conscious desire of happiness is active in all men.—Horace Mann: *Thoughts for a Young Man*.

16. Topic-statement Last.—The details of a paragraph may, in special cases, precede the statement of the subject; the proofs may be presented before the proposition is stated. In such cases the topic-statement may be delayed until the close of the paragraph. This plan will usually be found expedient when the thought is not likely to be favorably received if stated abruptly at the beginning, when the topic-statement contains an unwelcome truth, or when some

new idea is presented to which the reader is not at once prepared to assent. For example:—

We have new evidence of the treacherous character of the Sioux Indians in the tragedy at Wounded Knee Creek. When their surroundings are considered their treachery is not a subject for wonder. The Sioux lad is taught that duplicity, lying, treachery, theft, and bloodshed are the manly attributes. He must be very wily about shedding blood, but is nothing but a “squaw” until he has a scalp at his belt. Then he is fed by the Government, clothed by the Government, sheltered by the Government—that is, maintained in absolute idleness, while he broods over real or fancied wrongs. When he gets worked up to the proper pitch of frenzy he wants to kill somebody, and generally does kill somebody if he is not killed himself. It has been the Government policy to treat the Indian as a spoiled child rather than as the dangerous brute that he is. [Topic-statement] The events of the present Indian outbreak have made it clear that *the policy of gentleness is disastrous both to the country and to the Indian.*—*The Press* (N.Y.).

In the following paragraph the subject, while it is hinted at in the second sentence, is purposely denied full and definite statement until the very last sentence:—

I will not ask your pardon for endeavoring to interest you in the subject of Greek Mythology; but I must ask your permission to approach it in a temper differing from that in which it is frequently treated. We cannot justly interpret the religion of any people, unless we are prepared to admit that we ourselves, as well as they, are liable to error in matters of faith; and that the convictions of others, however singular, may in some points have been well founded, while our own, however reasonable, may in some particulars be mistaken. You must forgive me, therefore, for not always distinctively calling the creeds of the past “superstition,” and the creeds of the present day “religion”; as well as for assuming that a faith now confessed may sometimes be superficial, and that a faith long forgotten may once have been sincere. It is the task of the Divine to condemn the errors of antiquity and of the Philologist to account for them. I will only pray you to read with patience, and human sympathy, the thoughts of men who lived without

blame in a darkness they could not dispel; and to remember that, whatever charge of folly may justly attach to the saying, "There is no God," the folly is prouder, deeper, and less pardonable, in saying, "There is no God but for me." — Ruskin: *Queen of the Air*.

17. Topic-statement Implied. — In a large number of cases, however, the theme cannot be stated so directly; it is not found expressed in a topic-statement anywhere in the paragraph, but must be grasped by the reader from the effect produced upon him by the paragraph as a whole. If the effect is single, is an effect of oneness and of unity, the reader will be able to supply for himself, in thought, the theme of the paragraph; — and the test of a good paragraph will always be his ability to do this. But a paragraph cannot produce the effect of unity upon the reader unless there was unity of idea or of feeling in the mind of the writer when the paragraph was written. It is of especial importance, therefore, in the case of paragraphs which have no formally stated topic-statement to hold the writer to his theme, that the writer keep his theme prominently in mind while constructing each sentence. This is very important in writing narrative and descriptive paragraphs. In these, it is seldom that the theme is expressed in so many words. Yet a good narrative or descriptive writer will so marshal his details that the effect will be single.

The following paragraph, of which the subject may be stated as "The Skill and Intelligence of the Loon in Diving," illustrates this unity of effect: —

As I was paddling along the north shore one very calm October afternoon . . . having looked in vain over the pond for a loon, suddenly one, sailing out from the shore towards the middle a few rods in front of me, set up his wild laugh and betrayed himself. I pursued with a paddle and he dived, but when he came up I was nearer than before. He dived again, but I miscalculated the direction he would take, and we were fifty rods apart when he came to the surface this time, for I had helped to widen the interval;

and again he laughed long and loud, and with more reason than before. He manœuvred so cunningly that I could not get within half a dozen rods of him. Each time, when he came to the surface, turning his head this way and that, he coolly surveyed the water and the land and apparently chose his course so that he might come up where there was the widest expanse of water, and the greatest distance from the boat. It was surprising how quickly he made up his mind and put his resolve into execution. He led me at once to the widest part of the pond, and could not be driven from it. While he was thinking one thing in his brain, I was endeavoring to divine his thought in mine. It was a pretty game, played on the smooth surface of the pond, a man against a loon. Suddenly your adversary's checker disappears beneath the board, and the problem is to place yours nearest to where his will appear again. Sometimes he would come up unexpectedly on the opposite side of me, having apparently passed directly under the boat. So long-winded was he and so unweariable, that when he had swum farthest he would immediately plunge again, nevertheless; and then no wit could divine where in the deep pond, beneath the smooth surface, he might be speeding his way like a fish, for he had time and ability to visit the bottom of the pond in its deepest part. It is said that loons have been caught in the New York lakes eighty feet beneath the surface, with hooks set for trout, — though Walden is deeper than that. How surprised must the fishes be to see this ungainly visitor from another sphere speeding his way amid their schools! Yet he appeared to know his course as surely under water as on the surface, and swam much faster there. Once or twice I saw a ripple where he approached the surface, just put his head out to reconnoitre, and instantly dived again. I found that it was as well for me to rest on my oars and wait his reappearing as to endeavor to calculate where he would rise; for again and again, when I was straining my eyes over the surface one way, I would suddenly be startled by his unearthly laugh behind me. But why, after displaying so much cunning, did he invariably betray himself the moment he came up by that loud laugh? Did not his white breast enough betray him? He was indeed a silly loon, I thought. I could commonly hear the splash of the water when he came up, and so also detected him. But after an hour he seemed

as fresh as ever, dived as willingly, and swam yet farther than at first. It was surprising to see how serenely he sailed off with unruffled breast when he came to the surface, doing all the work with his webbed feet beneath. His usual note was this demoniac laughter, yet somewhat like that of a water-fowl; but occasionally, when he had balked me most successfully and come up a long way off, he muttered a long-drawn unearthly howl, probably more like that of a wolf than any bird; as when a beast puts his muzzle to the ground and deliberately howls. This was his looning,—perhaps the wildest sound that is ever heard here, making the woods ring far and wide. I concluded that he laughed in derision of my efforts, confident of his own resources. Though the sky was by this time overcast, the pond was so smooth that I could see where he broke the surface when I did not hear him. His white breast, the stillness of the air, and the smoothness of the water were all against him. At length, having come up fifty rods off, he uttered one of those prolonged howls, as if calling on the god of loons to aid him, and immediately there came a wind from the east and rippled the surface, and filled the whole air with misty rain, and I was impressed as if it were the prayer of the loon answered, and his god was angry with me; and so I left him disappearing far away on the tumultuous surface.—Thoreau: *Walden, Brute Neighbors*.

MEANS OF DEVELOPING THE PARAGRAPH-THEME.

18. We shall now study some of the means by which the idea or theme of a paragraph, as given formally in the topic-statement or held in the mind of the writer, may be systematically developed. If we regard the topic-statement as the germ-idea, it is evident that it contains, *potentially*, all that may be said on the subject in hand. The work of the other sentences is to bring out and develop clearly the thought contained in the topic-statement, or so much of the thought as is necessary for the purpose which the writer has in view. The means by which they do this will, of course, vary in different cases; and the forms in which the growing idea

clothes itself as the paragraph progresses will present many different modifications.

These means of developing the germ-idea are the typical methods of growth of all the forms of discourse. Although they are numerous and various, they may be grouped, for practical purposes, under the following heads: (a) Development by particulars and details, (b) Development by definitive statements which repeat, restrict, or enlarge the idea and may take the form of contrasts, positive or negative, (c) Development by comparison and illustration, (d) Development by specific instances or examples, (e) Development by presenting reasons, (f) Development by applying a principle, (g) Development by stating causes and effects or results. Any sentence which performs one of these functions may claim a place in the paragraph; any sentence (not introductory, transitional, or summarizing) which does none of these things should be excluded.

These means of developing the paragraph-theme are employed in various combinations. The same paragraph may use one or several of them. Which of them the writer should use in a given case will be determined by his purpose, by the kind of audience for which he conceives himself to be writing, and by the demands of the thought expressed in the paragraph-theme. A number of these combinations will be designated in the selections quoted by way of illustration in the pages that follow.

19. Development by Particulars and Details. — The topic-statement may contain an expression which naturally leads the reader to expect that particulars and details will immediately follow. When, for instance, one reads that "The isle was strange and delicate," one wishes to know at once what prompted the writer to describe the isle by these adjectives. And when one reads, "There is scarcely a scene or object familiar to the Galilee of that day which Jesus

did not use as a moral illustration of some glorious promise or moral law," one expects an enumeration of scenes and objects. Thus the paragraph-idea develops from the topic-statement by the fulfilment of the implied promise which the topic-statement makes to the reader. The particulars and details will be descriptive or narrative, according to the nature of the assertion made in the topic-statement.

[Topic] The isle — the undiscovered, the scarce believed in — now lay before them and close aboard; and Herrick thought that never in his dreams had he beheld anything more strange and delicate. [Particulars] The beach was excellently white, the continuous barrier of trees inimitably green; the land perhaps ten feet high, the trees thirty more. Every here and there, as the schooner coasted northward, the wood was intermitted; and he could see clear over the inconsiderable strip of land (as a man looks over a wall) to the lagoon within; and clear over that, again, to where the far side of the atoll prolonged its pencilling of trees against the morning sky. He tortured himself to find analogies. The isle was like the rim of a great vessel sunken in the waters; it was like the embankment of an annular railway grown upon with wood. So slender it seemed amidst the outrageous breakers, so frail and pretty, he would scarce have wondered to see it sink and disappear without a sound, and the waves close smoothly over its descent. — Stevenson: *The Amateur Emigrant*.

[Topic] There is scarcely a scene or object familiar to the Galilee of that day which Jesus did not use as a moral illustration of some glorious promise or moral law. [Details] He spoke of green fields and springing flowers, and the budding of the vernal trees; of the red or lowering sky; of sunrise and sunset; of wind and rain; of night and storm; of clouds and lightning; of stream and river; of stars and lamps; of honey and salt; of quivering bulrushes and burning weeds; of rent garments and bursting wine-skins; of eggs and serpents; of pearls and pieces of money; of nets and fish. Wine and wheat, corn and oil, stewards and gardeners, laborers and employers, kings and shepherds, travellers and fathers of families, courtiers in soft clothing and brides in nuptial robes — all these are found in His discourses.

— Farrar: *Life of Christ*, Vol. I., p. 271.

20. **Development by Definitive Statements.**—The topic-statement does not always give the exact content of the paragraph-idea. Sometimes it may require merely a repetition in simpler terms or the use of synonymous expressions (as in the selections from Drummond and Swinburne below), since these are almost instinctively resorted to when one is striving to make one's exact meaning clear. Sometimes it may be misunderstood to include more or less than the writer intends. The writer will therefore often define his meaning, restricting or enlarging the content of the terms of the topic-statement, as these are usually understood, to the limits desired. In the selection from Ruskin below the content of the term *advancement in life*, as commonly understood, is restricted or lessened by the definitive statement; in the selection from Macaulay the content of the term *mannerism*, as commonly understood, is greatly enlarged by the definitive statement. Frequently the writer will tell in so many words what he does *not* mean, or what the idea does *not* include, as in the selection from Ruskin. This method might be called definition by negative exclusion. He will perhaps then tell what he *does* mean. This might be called definition by positive inclusion. Whenever the writer does this, he is making a contrast between possible meanings not intended by him and his real meaning. Not all contrasts, however, involve the negative form of statement; the selection from Kingsley below does not; but every contrast, whether negative or positive in form, has the effect of a closer definition of the main idea. We image a thing more clearly, we define the outlines of an idea more accurately, when it is contrasted with something else, when its negative or its contrary is stated.

[Topic-statement] The peculiarity of ill-temper is that it is the vice of the virtuous. [Repeated] It is often the one blot on an otherwise noble character. [Particularized] You know men who are all but perfect, and women who would be entirely perfect,

but for an easily ruffled, quick-tempered or "touchy" disposition. — Drummond: *The Greatest Thing in the World*, p. 29.

[Topic-statement] There are few delights in any life so high and rare as the subtle and strong delight of sovereign art and poetry; there are none more pure and more sublime. [Repeated and particularized] To have read the greatest work of any great poet, to have beheld or heard the greatest works of any great painter or musician, is a possession added to the best things of life. — Swinburne: *Essays and Studies* (Victor Hugo: *L'Année Terrible*).

[Topic] Practically, then, at present, "advancement in life" means, becoming conspicuous in life; obtaining a position which shall be acknowledged by others to be respectable or honorable. [Defined] We do not understand by this advancement, in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. In a word, we mean the gratification of our thirst for applause. — Ruskin: *Sesame and Lilies*, p. 5.

[Topic and details] We all know how beautiful and noble modesty is; how we all admire it; how it raises a man in our eyes to see him afraid of boasting; never showing off; never pushing himself forward; . . . [Contrary] Whenever, on the other hand, we see in wise and good men any vanity, boasting, pompousness of any kind, we call it a weakness in them, and are sorry to see them lowering themselves by the least want of divine modesty. — Kingsley: *Country Sermons*, III.

Such contrasting ideas naturally express themselves in antitheses and in balanced sentences. These produce monotony and weariness, if employed often. They should be used sparingly, and their form of presentation varied.

In the following we have the topic treated both by contrast and by example: —

Mannerism is pardonable and is sometimes even agreeable, when the manner, though vicious, is natural. Few readers, for example, would be willing to part with the mannerism of Milton or of Burke. But a mannerism which does not sit easy on the mannerist,

which has been adopted on principle, and which can be sustained only by constant effort, is always offensive. And such is the mannerism of Johnson. — Macaulay: *Life of Johnson*.

21. Development by Comparison and Illustration. — Sometimes the paragraph-idea, as embodied in the topic-statement, or as implied without any topic-statement, finds its best development through a comparison or a concrete illustration. The illustration, being usually of considerable length, detains the attention of the reader upon the thought until he sees more fully all that it means. Comparisons may be invented, as the parables of the New Testament, or they may be real. Examples of the employment of real comparisons are given in the quotations from Huxley and Hamilton below.

[Topic] The vast results obtained by science are won by no mystical faculties, by no mental processes, other than those which are practised by every one of us in the humblest and meanest affairs of life. [Real comparisons] A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. [Topic repeated] The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly. — Huxley: *Lay Sermons*, p. 78.

A country may be overrun by an armed host, but it is conquered only by the establishment of fortresses. Words are the fortresses of thought. They enable us to realize our dominion over what we have already overrun in thought; to make every intellectual conquest the basis of operations for others still beyond. Or another illustration: You have all heard of the process of tunnelling, of tunnelling through a sand-bank. In this operation it is impossible to succeed, unless every foot, nay almost every inch in our progress, be secured by an arch of masonry, before we attempt the excava-

tion of another. Now, language is to the mind precisely what the arch is to the tunnel. The power of thinking and the power of excavation are not dependent on the word in one case, on the mason-work in the other: but without these subsidiaries, neither process could be carried on beyond its rudimentary commencement. — Hamilton: *Logic*, II., Lecture 8.

22. Development by Specific Instances or Examples. — Sometimes the topic-statement asserts a general fact which can be made clear only by citing specific instances or examples of the fact. A topic-statement like the following, "The parts and signs of goodness are many," clearly promises either an enumeration of these parts and signs (particulars and details) or a number of specific instances that will show what these "parts and signs" are. Bacon, in the first quotation given below, has chosen to give a number of specific instances. In the second quotation, from Thoreau, although names and dates are suppressed, the numerous instances cited are none the less specific.

[Topic] The parts and signs of goodness are many. [Specific instances] If a man be gracious and courteous to strangers, it shows that he is a citizen of the world, and that his heart is no island cut off from other lands, but a continent that joins to them. If he be compassionate towards the afflictions of others, it shows that his heart is like the noble tree that is wounded itself when it gives the balm. If he easily pardons and remits offences, it shows that his mind is planted above injuries, so that he cannot be shot. If he be thankful for small benefits, it shows that he weighs men's minds, and not their trash. But, above all, if he have St. Paul's perfection, that he would wish to be anathema from Christ for the salvation of his brethren, it shows much of a divine nature, and a kind of conformity with Christ himself. — Bacon: *Of Goodness*.

[Topic] It is darker in the woods, even in common nights, than most suppose. [Specific instance] I frequently had to look up at the opening between the trees above the path in order to learn my route, and, where there was no cart-path, to feel with my feet the faint track which I had worn, or steer by the known relation

of particular trees which I felt with my hands, passing between two pines, for instance, not more than eighteen inches apart, in the midst of the woods, invariably in the darkest night. [Other instances] Sometimes, after coming home thus late in a dark and muggy night, when my feet felt the path which my eyes could not see, dreaming and absent-minded all the way, until I was aroused by having to raise my hand to lift the latch, I have not been able to recall a single step of my walk, and I have thought that perhaps my body would find its way home if its master should forsake it, as the hand finds its way to the mouth without assistance. [Other instances] Several times, when a visitor chanced to stay into evening, and it proved a dark night, I was obliged to conduct him to the cart-path in the rear of the house, and then point out to him the direction he was to pursue, and in keeping which he was to be guided rather by his feet than his eyes. [Another instance] One very dark night I directed thus on their way two young men who had been fishing in the pond. They lived about a mile off through the woods, and were quite used to the route. A day or two after one of them told me that they wandered about the greater part of the night, close by their own premises, and did not get home till toward morning, by which time, as there had been several heavy showers in the meanwhile, and the leaves were very wet, they were drenched to their skins. [Other instances] I have heard of many going astray even in the village streets, when the darkness was so thick that you could cut it with a knife, as the saying is. Some who live in the outskirts, having come to town a-shopping in their wagons, have been obliged to put up for the night; and ladies and gentlemen making a call, have gone half-a-mile out of their way, feeling the side-walk only with their feet, and not knowing when they turned. It is a surprising and memorable, as well as valuable experience, to be lost in the woods at any time. Often in a snow-storm, even by day, one will come out upon a well-known road and yet find it impossible to tell which way leads to the village. Though he knows that he has travelled it a thousand times, he cannot recognize a feature in it, but it is as strange to him as if it were a road in Siberia. By night, of course, the perplexity is infinitely greater. In our most trivial walks we are constantly, though unconsciously, steering like pilots by certain well-known beacons and headlands, and if we go beyond our usual course we

still carry in our minds the bearing of some neighboring cape; and not till we are completely lost, or turned round,—for a man needs only to be turned round once with his eyes shut in this world to be lost,—do we appreciate the vastness and strangeness of Nature. Every man has to learn the points of compass again as often as he awakes, whether from sleep or any abstraction. Not till we are lost—in other words, not till we have lost the world—do we begin to find ourselves, and realize where we are, and the infinite extent of our relations.—Thoreau: *Walden, The Village*.

23. Development by Presenting Reasons.—Some topic-statements call for reasons other than specific instances or in addition to one or more specific instances. On reading a topic-statement the question “Why?” may at once arise in the mind and demand a reason. **A topic-statement which contains an affirmation that is likely to raise a doubt should always be supported by reasons.** If, for example, one reads that “Truly fine prose is more rare than truly fine poetry,” one demands a reason at once for a statement which at first thought is so surprising.

[Topic] Although fairly good prose is much more common than fairly good verse, yet I hold that truly fine prose is more rare than truly fine poetry. I trust that it will be counted neither a whim nor a paradox if I give it as a reason that [Reason] mastery in prose is an art more difficult than mastery in verse. The very freedom of prose, its want of conventions, of settled prosody, of musical inspiration, give wider scope for failure and afford no beaten paths. Poetry glides swiftly down the stream of a flowing and familiar river, where the banks are always the helmsman's guide. Prose puts forth its lonely skiff upon a boundless sea, where a multitude of strange and different crafts are cutting about in contrary directions. At any rate, the higher triumphs of prose come later and come to fewer than do the great triumphs of verse.

—F. Harrison, *On English Prose*.

[Topic] Any one who has taken part in an election, be it the election of a pope by cardinals, of a town-clerk by the city council, of a fellow by the dons of a college, of a schoolmaster by the board

of trustees, of a pastor by a congregation, knows how much depends on generalship. [Reasons] In every body of electors there are men who have no minds of their own; others who cannot make up their minds till the decisive moment, and are determined by the last word or incident; others whose wavering inclination yields to the pressure or follows the example of a stronger colleague. There are therefore chances of running in by surprise an aspirant whom few may have desired, but still fewer have positively disliked, chances specially valuable when controversy has spent itself between two equally matched competitors, so that the majority are ready to jump at a new suggestion. The wary tactician awaits his opportunity; he improves the brightening prospects of his aspirant to carry him with a run before the opposition is ready with a counter move; or if he sees a strong antagonist, he invents pretexts for delay till he has arranged a combination by which that antagonist may be foiled. Sometimes he will put forward an aspirant destined to be abandoned, and reserve till several votings have been taken the man with whom he means to win. All these arts are familiar to the convention manager, whose power is seen not merely in the dealing with so large a number of individuals and groups whose dispositions he must grasp and remember, but in the cool promptitude with which he decides on his course amid the noise and passion and distractions of twelve thousand shouting spectators. [Real comparison] Scarcely greater are the faculties of combination and coolness of head needed by a general in the midst of a battle, who has to bear in mind the position of every one of his own corps and to divine the positions of those of the enemy's corps which remain concealed, who must vary his plan from hour to hour according to the success or failure of each of his movements and the new facts that are successively disclosed, and who does all this under the roar and through the smoke of cannon. — Bryce: *The American Commonwealth*, 3d ed., Vol. II., p. 198.

[Topic] It is exceedingly difficult to determine the cost of ditches and canals. [Reason I] Some companies hesitate to disclose the cost of their works; some decline to do so, and others do not know. [Reason II] The numerous items of expense involved in the construction and operations of a large irrigating canal during the first ten years of its life cannot always be classified. These

works are not built with the same preliminary care and expense as the irrigating canals of Europe. There is usually a rush to get water on a portion of the land to be irrigated. It is not necessary that the ditch should be completed to its utmost capacity. Top planks may be left off flumes; waste ways may be left for construction in future years; headgates may be of temporary construction, to be made permanent later. Often construction expense runs into operating expense, until it is hard to separate the two items. — Mead: *Irrigation Institutions*.

24. Development by Applying a Principle. — Frequently a topic-statement lays down a principle the truth of which is assumed; the application of the principle to some particular case usually follows at once. Sentences enforcing the application and emphasizing it in various ways are also introduced. The following will illustrate the statement of a principle and its application: —

[Principle] People who cannot spend ten millions to the best advantage are just as incapable of the economical and business-like disbursement of nine. [Application] It is an easy and a showy thing for a Chancellor of the Exchequer to say bluntly that he will reduce the Estimates by so much, and the departments must do what they can with what remains. But that procedure no more solves the economical problem than [Illustration] the well-known methods of Procrustes altered the real stature of his victims. — *London Times*.

[Statement of principle] The general principle of right arrangement in sentences, which we have traced in its application to the leading divisions of them, equally determines the proper order of their minor divisions. [Application to particulars] In every sentence of any complexity the complement to the subject contains several clauses, and that to the predicate several others; and these may be arranged in greater or less conformity to the law of easy apprehension. Of course with these, as with the larger members, the succession should be from the less specific to the more specific — from the abstract to the concrete. — Spencer: *Philosophy of Style*.

25. **Development by Stating Causes and Effects.**—The paragraph-theme may sometimes be best developed by a statement of causes and effects or results. In the first quotation below the procedure is from the discovery of the properties of the Western grass, as cause, to the results or effects of that discovery. In the second selection (from Bryce) we have a long paragraph that, save for the use of three examples at the close, is almost entirely developed by the statement of causes and effects.

[Topic] The greatest product of Western America is grass. [Concession] Although its growth is stunted, [Cause] it is exceedingly nutritious, and the dry air and absence of dews and rains, which cause it to cure naturally on its stem, make it possible for cattle, sheep, and horses to live on it in winter as well as in summer. [Effects] When this discovery was made, the Great American Desert ceased to exist, and what is known as the range industry was born. From the Gulf to Canada, and from western Kansas and Nebraska to the Sierras, the cattle round-up and the mess wagon followed close on the disappearing Indian and buffalo.—Mead: *Irrigation Institutions*.

[Contrary] The difference, therefore, between despotically governed and free countries does not consist in the fact that the latter are ruled by opinion and the former by force, for both are generally ruled by opinion. [Topic] It consists rather in this, that in the former the people instinctively obey a power which they do not know to be really of their own creation, and to stand by their own permission; whereas in the latter the people feel their supremacy, and consciously treat their rulers as their agents, while the rulers obey a power which they admit to have made and to be able to unmake them,—the popular will. [Effect] In both cases force is seldom necessary, or is needed only against small groups, [Cause] because the habit of obedience replaces it. Conflicts and revolutions belong to the intermediate stage, when the people are awakening to the sense that they are truly the supreme power in the State, but when the rulers have not yet become aware that their authority is merely delegated. [Causes] When superstition and the habit of submission have vanished from the whilom sub-

jects, when the rulers, recognizing that they are no more than agents for the citizens, have in turn formed the habit of obedience, [Effect] public opinion has become the active and controlling director of a business in which it was before the sleeping and generally forgotten partner. [Concession] But even when this stage has been reached, as has now happened in most civilized States, there are differences in the degree and mode in and by which public opinion asserts itself. [Cause] In some countries the habit of obeying rulers and officials is so strong that [Effect] the people, once they have chosen the legislature or executive head by whom the officials are appointed, allow these officials almost as wide a range of authority as in the old days of despotism. [Effects] Such people have a profound respect for government as government, and a reluctance, [Causes] due either to theory or to mere laziness, perhaps to both, to interfere with its action. They say, "That is a matter for the Administration; we have nothing to do with it"; and stand as much aside or submit as humbly as if the government did not spring from their own will. [Example] Perhaps they practically leave themselves, like the Germans, in the hands of a venerated monarch or a forceful minister, giving these rulers a free hand so long as their policy moves in accord with the general sentiment of the nation, and maintains its glory. [Example] Perhaps while frequently changing their ministries, they nevertheless yield to each ministry, and to its executive subordinates all over the country, an authority great while it lasts, and largely controlling the action of the individual citizen. This seems to be still true of France. [Example] There are other countries in which, though the sphere of government is strictly limited by law, and the private citizen is little inclined to bow before an official, the habit has been to check the ministry chiefly through the legislature, and to review the conduct of both ministry and legislature only at long intervals, when an election of the legislature takes place. This has been, and to some extent is still, the case in Britain. Although the people rule, they rule not directly, but through the House of Commons, which they choose only once in four, five, or six years, and which may, at any given moment, represent rather the past than the present will of the nation. — Bryce: *The American Commonwealth*, 3d ed., Vol. II., p. 257.

26. Introductory, Transitional, and Summarizing Sentences. — Besides the sentences which, in the development of a paragraph, perform one or more of the functions mentioned under the preceding headings, there are in some paragraphs other sentences whose main business is to prepare the way for the topic-statement, to act as a bridge between different parts of the paragraph, or to summarize the sentences of one part before the next part is taken up.

A whole sentence may be devoted to introducing the topic of the paragraph; but, more often, a short clause prefixed to the topic-statement will be sufficient; and in most paragraphs no introduction is needed. When the introduction takes the form of a clause, this clause is frequently in direct contrast to what is to be the main idea of the paragraph. The following will illustrate: —

[Introductory contrast] I will not ask your pardon for endeavoring to interest you in the subject of Greek Mythology; [Subject indicated] but I must ask your permission to approach it in a temper differing from that in which it is frequently treated. — Ruskin. [The whole quotation is given in § 16.]

[Introduction] The administration has erred in the steps to restore peace; but its error has not been in doing too little, but [Topic] in betraying too great a solicitude for that event. [The paragraph is devoted to the discussion of the administration's "solicitude" for peace.] — Henry Clay: *Speech on the War of 1812*.

The effect of an introductory sentence is often to postpone the topic-statement to a later stage of the paragraph. This is seen in the following: —

[Introductory] The statement is made from time to time that we are admitting great masses of socialists. The number is exaggerated, and more importance is attached to the utterances of these than they deserve. It must be admitted, however, that some of them know just enough to be dangerous. [Indicating what the subject is to be] But they are permitted to go among their fellows to inoculate them with whatever doctrines they choose, and there

is nothing to oppose them. Nobody has furnished their hearers with arguments, or taken steps to teach them that in America, where conditions are fairly equal, no necessity exists for the violent agitation of these questions. [Topic] But train bright young men among these immigrants to know what their duties are, teach them their rights, put at their disposal arguments with which to meet the specious assertions of self-styled and talkative leaders, and the much-vaunted dangers of socialism would disappear. — *Century*.

Short summarizing sentences may be needed, at times, to indicate the direction which the thought is next to take, or the manner of treatment to be pursued. An explanation or a reason, of considerable length, which is to be followed by a resumption of the main line of thought, needs such a sentence. The following paragraph illustrates this: —

A constitutional statesman is in general a man of common opinions and uncommon abilities. *The reason is obvious.* [The next twelve sentences state the reason at length, and the paragraph concludes.] The most influential of constitutional statesmen is the one who most felicitously expresses the creed of the moment, who administers it, who embodies it in laws and institutions, who gives it the highest life it is capable of, who induces the average man to think: "I could not have done it any better, if I had had time myself." — Bagehot: *Sir Robert Peel*.

In the following, notice how the short summarizing sentences (here placed in italics) perform the double duty of acting as transitions and of furnishing a basis for the longer sentences made up of details: —

Without force or opposition, it [national chivalry] subdued the fierceness of pride and power; it obliged sovereigns to submit to the soft collar of social esteem, compelled stern authority to submit to elegance, and gave a dominating vanquisher of laws, to be subdued by manners.

But now all is to be changed. All the pleasing illusions which made power gentle, and obedience liberal, which harmonized the different shades of life, and which, by a bland assimilation, incorporated into politics the sentiments which beautify and soften

private society, are to be dissolved by this new conquering empire of light and reason. *All the decent drapery of life is to be rudely torn off.* All the superadded ideas, furnished from the wardrobe of a moral imagination, which the heart owns, and the understanding ratifies as necessary to cover the defects of our naked shivering nature, and to raise it to dignity in our own estimation, are to be exploded as a ridiculous, absurd, and antiquated fashion. — Burke: *Reflections on the Revolution in France.*

Such expressions as "The main point is this," "After all, the fact remains," etc., are useful in a long paragraph for summarizing what has gone before, and for indicating the relative importance of the different ideas which make up the paragraph. The following contains two expressions of the kind, the first subordinating, the second giving prominence: —

As a single man, I have spent a good deal of my time in noting down the infirmities of married people to console myself for those superior pleasures, which they tell me I have lost by remaining as I am. I cannot say that the quarrels of men and their wives ever made any great impression on me. . . . What oftentimes offends me at the houses of married persons where I visit, is an error of quite a different description; it is that they are too loving. Not too loving neither: *that does not explain my meaning.* Besides, why should that offend me? The very act of separating themselves from the rest of the world, to have the fuller enjoyment of each other's society, implies that they prefer one another to all the world. *But what I complain of* is, that they carry this preference so undisguisedly, they perk it up in the faces of us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that *you* are not the object of this preference. — Charles Lamb: *Essays of Elia, A Bachelor's Complaint.*

EFFECT ON SENTENCE STRUCTURE.

27. The methods of development, treated and illustrated in the preceding pages, must have suggested to the student

that the requirements of any paragraph modify considerably the forms of the sentences composing it. The whole paragraph being the unit of thought, it follows that the sentences are influenced, both as to their structure and as to their position, by the demands of the main idea or theme of the paragraph. It is the theme that reduces some sentences, which would otherwise stand independent, to subordinate positions; that compels the employment of connecting words; that determines whether or not a certain word shall be put out of the usual order which it would occupy in an independent sentence; and that decides what words, phrases, clauses, or sentences must be given the most emphatic positions. Even questions of punctuation assume, many times, unusual importance for the paragraph-writer. The unity of a paragraph may be destroyed by carelessness in punctuation. We shall examine in the following pages some of the most important of the modifications which the paragraph imposes upon the usual forms of sentences.

28. Inversion. — The most obvious of the modifications which the paragraph may impose upon one of its sentences is inversion. Any sentence which, if stated in its usual order, would tend to obscure the main idea or would seem for the moment to introduce a new topic, may have its parts rearranged for the sake of preserving the unity and sequence of the paragraph. This is illustrated in the following: —

For choice and pith of language he [Emerson] belongs to a better age than ours, and might rub shoulders with Fuller and Browne — though he does use that abominable word *reliable*. His eye for a fine, telling phrase that will carry true is like that of a backwoodsman for a rifle; and he will dredge you up a choice word from the mud of Cotton Mather himself. *A diction at once so rich and so homely as his* I know not where to match in these days of writing by the page; it is like homespun cloth-of-gold.

— Lowell: *My Study Windows*.

In this paragraph, the topic, "Emerson's choice of language," announced in the first sentence, occurs again near the close of the second. The inversion in the third sentence is solely determined by the need of keeping the topic prominent. It brings together, in close juncture, the two things that are alike in the last two sentences, the words *choice word* and *a diction*, etc. This adjustment of the beginning of one sentence to the end of the preceding sentence, bringing similar ideas close together, is happily called "the echo." **The echo is of great help to a good sequence and to proper emphasis.** One who uses the echo systematically will not wander far from his subject without discovering that unpleasant fact. In the following, it is the expression "to do so" which required the inversion so that "to do so" might be brought as close as possible to the words, "to repudiate," and "to disclaim."

It is among the most memorable facts of Grecian history that — in spite of the victory of Philip of Chæroneia — . . . the Athenian people could never be persuaded either to repudiate Demosthenes, or to disclaim sympathy with his political policy. [Inversion] *How much art and ability were employed to induce them to do so, by his numerous enemies, the speech of Æschines is enough to teach us.*

— Grote: *History of Greece.*

29. Parallel Construction. — The main idea sometimes demands for itself the same place in all of a series of sentences, in order to insure prominence by repetition and by similarity of form and position. This gives rise to the balancing of one part of a sentence against another. Balanced structure is sometimes extended to clauses, phrases, and even to single words. Paragraph requirements will not often dictate this structure; some writers employ it too frequently. When whole sentences have this similarity of form, the result is what is known as parallel construction. The following will illustrate all these varieties of balance:—

Certainly, gentlemen, it ought to be the happiness and glory of a representative to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinions high respect; their business unremitting attention. It is his duty to sacrifice his repose, his pleasure, his satisfactions, to theirs,—and, above all, ever, and in all cases, to prefer their interest to his own. But his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure,—no, nor from the law and the Constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you, not his industry only, but his judgment; and he betrays, instead of serving you, if he sacrifices it to your opinion. My worthy colleague says, his will ought to be subservient to yours. If that be all, the thing is innocent. If government were a matter of will on any side, yours, without question, ought to be superior. But government and legislation are matters of reason and judgment and not of inclination; and what sort of reason is that in which the determination precedes the discussion, in which one set of men deliberate and another decide, and where those who form the conclusion are perhaps three hundred miles from those who hear the arguments? To deliver an opinion is the right of all men; that of constituents is a weighty and respectable opinion, which a representative ought always to rejoice to hear, and which he ought always most seriously to consider. But *authoritative* instructions, *mandates* issued, which the member is bound blindly and implicitly to obey, to vote, and to argue for, though contrary to the clearest conviction of his judgment and conscience,—these are things utterly unknown to the laws of this land, and which arise from a fundamental mistake of the whole order and tenor of our Constitution. — Burke: *Obedience to Instructions*.

In the foregoing quotation, note that the details in the first five sentences are stated by threes; that the balanced structure is extended even to the adjectives and the adverbial expressions; that the details of one sentence, while corresponding in number and form to those of another, are in

the order of climax; that the inversion in sentence four is made for the purpose of bringing the details of that sentence as close as possible to the details with which they are in contrast in the third sentence. Note that beginning with the seventh sentence, the details occur by twos; that the ninth sentence is a short summary furnishing the basis for the sentences that follow; that the repetition in the thirteenth sentence is made for the purpose of bringing contrasting details in juxtaposition.

30. Repetition. — It has already been noted that the topic-statement is sometimes repeated while the paragraph is developing. The theme of the paragraph will reappear in various forms of expression at important points. These forms may repeat the whole topic-statement, or only its significant words; may repeat literally, or by means of equivalent synonymous expressions. More often, the theme is kept prominent by the use of pronouns and demonstrative expressions. The following will illustrate : —

[Topic] The great thing for us is *to feel and enjoy* his [the true poet's] work as deeply as ever we can, *and to appreciate* the wide difference between it and all work which has not the same high character. *This* is what is salutary; *this* is what is formative; *this* is the great benefit to be got from the study of poetry. Everything which interferes with *it*, which hinders *it*, is injurious. True, we must read our classic with open eyes, and not with eyes blinded with superstition; we must perceive when his work comes short, when it drops out of the class of the very best, and we must rate it in such cases, at its proper value. But the use of this negative criticism is not in itself, it is entirely in its enabling us to have *a clearer sense* and *a deeper enjoyment* of what is truly excellent. To trace the labor, the attempts, the weaknesses, the failures of a genuine classic, to acquaint oneself with his time and his life and his historical relationships, is mere literary diletantism unless it has that *clear sense* and *deeper enjoyment* for its end. — Arnold: *Introduction to Ward's English Poets*.

Notice also that in the example just quoted there is another set of references to carry the thought back to the words, 'his [the true poet's] work.'

The need of closely watching the pronouns and demonstrative words, while a paragraph is being written, cannot be emphasized too much. When a word is employed to point back to some other word or statement that precedes, the writer should make sure that the reference is clear and explicit. The little word *it* requires especial attention and care, in order to avoid ambiguity. When used retrospectively, the word *it* should be employed to refer to but one thing in the same paragraph.

Other words useful at times for keeping the theme prominent and for pointing back to something already said are, *this, that, these, those, the former, the latter, he, she, it, here, there, hence, whence, hither, thither, thence, now, then*. They are called words of retrospective reference. The expressions, *it is, there are, first, secondly*, etc., are sometimes used to point forward to something that is to follow and are called words of prospective reference.

31. Subordination. — In maintaining its prominence in a paragraph the theme requires the subordination of all subsidiary and modifying statements. This subordination need not be indicated always by an introductory word; for frequently the thought itself is obviously subordinate. It is not often necessary, for instance, to introduce a proof by the word *because* or *for*; the hearer can generally supply these words for himself. Still there are many cases in which the thought requires that the subordination be plainly indicated. Concessions leading up to a contrast usually require an introductory expression, such as, *it is true, to be sure*, looking forward to a sentence beginning with *still, but, yet*, or *however*. Conditions usually need an introductory *if, unless*. Degrees of subordination in thought are indicated by such

words as *at least, probably, possibly, and perhaps*, — which require skilful placing. The longer expressions used for subordination have been mentioned under Means of Developing the Topic-Statement (§§ 18–25).

Such words as *also, likewise, too, further, therefore, consequently*, etc., may sometimes be needed for showing the exact relation between the sentences which they introduce and the main idea of the paragraph, and for making the connection from sentence to sentence. It is quite easy to use them in too great profusion. Far better than burdening a paragraph with such words is the practice of making each sentence the obvious outgrowth of the sentence that precedes and the obvious preparation for the sentence that follows.

The paragraph quoted below shows a considerable number of these words of reference, here printed in italics: —

Finally, it is urged that the small number of editions through which Shakespeare passed in the seventeenth century, furnishes a separate argument, and a conclusive one, against his popularity. *We answer*, that considering the bulk of his plays collectively, *the editions were not few*; compared with any known case, *the copies sold of Shakespeare were quite as many as could be expected under the circumstances. . . . The truth is*, we have not facts enough to guide us; for the *number of editions* often tells nothing accurately as to the *number of copies*. *With respect to Shakespeare*, it is *certain that*, had his masterpieces been gathered into small volumes, *Shakespeare would have had a most extensive sale. As it was*, there can be no doubt that, from his own generation, throughout the seventeenth century, and until the eighteenth began to accommodate, not any greater popularity in *him*, but a greater taste for reading in the public, his fame never ceased to be viewed as a national trophy of honor. . . . It is *therefore* a false notion that the general sympathy with the merits of Shakespeare ever beat with a languid or intermitting pulse. *Undoubtedly*, in times when the functions of critical journals and of newspapers were not at hand to diffuse or to strengthen the impressions which emanated from the capital, all opinions must have travelled slowly into the provinces. *But even then, whilst the perfect organs of communication*

were wanting, indirect substitutes were supplied by the necessities of the times, or by the instincts of political zeal. Two channels especially lay open *between the great central organ of the national mind and the remotest provinces*. Parliaments were occasionally summoned . . . the nobility continually resorted to the court. . . . Academic persons stationed themselves as sentinels at London for the purpose of watching the court and the course of public affairs. *These persons* wrote letters . . . and thus conducted the general feelings *at the centre into lesser centres*, from which *again* they were diffused into the ten thousand parishes of England. . . . *And by this mode of diffusion* it is that we can explain the strength with which Shakespeare's thoughts and diction impressed themselves from a very early period upon the national literature, and *even more generally* upon the national thinking and conversation.

— De Quincey: *Biography of Shakespeare*.

32. Punctuation. — The grammars and rhetorics, which regard the sentence as the unit of discourse, give rules for punctuation applying mainly to the proper pointing of the various parts of a sentence. See Appendix E. Considering the paragraph, however, as the true unit of discourse, we are met by questions of punctuation which the rules usually given do not answer. The rule tells us to put a period at the close of every declarative sentence; but the important question for the paragraph-writer often is, What is the proper place at which to bring the sentence to a close? In the paragraph, not every statement is followed by a full stop. Statements which standing alone would properly be independent sentences, are frequently united into one sentence, separated by semicolons or colons, when they become part of a paragraph.

The rule dictated by paragraph-unity for the division of a paragraph into sentences is that the full stops should be placed at the close of the larger breaks in the thought. What the sentence divisions shall be will depend upon the meaning in each case; upon the need of giving prominence to the chief assertion, and of keeping the other assertions

subordinate. If every assertion were followed by a full stop the style would be too broken. A sentence in a paragraph may contain a number of assertions if they are more closely connected in thought than the matter of two successive sentences. To illustrate:—

(1) The Commons denied the King's right to dispense, not indeed with all penal statutes but with penal statutes in matters ecclesiastical, and gave him plainly to understand that, unless he renounced that right, they would grant no supply for the Dutch war. (2) He, for a moment, showed some inclination to put everything to hazard; but he was strongly advised by Lewis to submit to necessity, and to wait for better times, when the French armies, now employed in an arduous struggle on the continent, might be available for the purpose of suppressing discontent in England. (3) In the Cabal itself the signs of disunion and treachery began to appear. (4) Shaftesbury, with his proverbial sagacity, saw that a violent reaction was at hand, and that all things were tending towards a crisis resembling that of 1640. (5) He was determined that such a crisis should not find him in the situation of Strafford. (6) He therefore turned suddenly round, and acknowledged, in the House of Lords, that the Declaration was illegal. (7) The King, thus deserted by his ally and by his Chancellor, yielded, cancelled the Declaration, and solemnly promised that it should never be drawn into precedent. — Macaulay: *History of England*, Vol. I., chap. ii.

The first sentence of the quotation above contains two distinct assertions, which might, so far as ordinary rules of punctuation go, form two distinct sentences; but they are more closely connected in thought than with the sentence numbered (2) and so are properly united in one sentence. Likewise, the two assertions in sentence (2) have to do with one subject, "he," — the King, — and so are properly joined in one sentence. Sentence (3) has a different subject and properly stands alone. Sentences (4), (5), and (6) are on one subject; and (4) and (5) might have been united without injury; but (6), containing one of the most important asser-

tions of the paragraph, required the distinction which separate statement gives it. Sentence (7), being on a different subject, is, of course, stated by itself.

A general statement containing the main idea may be followed by a specific statement, with only a colon or semicolon separating the two. The same rule is followed when the second statement gives a short reason, an example, a qualification, a consequence, an explanation, or a repetition. To illustrate:—

Now surely this ought not to be asserted, unless it can be proved; we should speak with cautious reverence upon such a subject.—Quoted by Bain: *Rhetoric*, p. 87.

Agriculture is the foundation of manufactures; the productions of nature are the materials of art.—*Ibid.*

M. Michelet, indeed, says that La Pucelle was *not* a shepherdess. I beg his pardon: she *was*. What he rests upon, I guess pretty well: it is the evidence of a woman called Haumette.

—De Quincey: *Joan of Arc*, p. 42.

With what reverence have I paced thy great bare rooms and courts at eventide! They spoke of the past:—the shade of some dead accountant, with visionary pen in ear, would flit by me, stiff as in life.—Lamb: *Essays of Elia, The South-Sea House*.

The effect of the semicolon or colon used in this way is to indicate the subordination of the second assertion, which has less importance and prominence when attached to the main proposition than if it should stand alone in a separate sentence.

When a contrast, introduced usually by the word *but*, is brief and is not to be dwelt upon, it is attached to the main assertion after a colon or semicolon. When, however, the assertion introduced by *but* is especially emphatic, or is to be discussed further, it is usually given distinction by being set off in a separate sentence. The following will illustrate these two facts:—

Some modern writers have blamed Halifax for continuing in the ministry while he disapproved of the manner in which both domestic and foreign affairs were conducted. *But this censure is unjust.* — Macaulay: *History of England*, Vol. I., chap. iii.

There were undoubtedly scholars to whom the whole Greek literature, from Homer to Photius, was familiar: *but* such scholars were to be found almost exclusively among the clergy resident at the Universities. — *Ibid.*

Thus emboldened, the King at length ventured to overstep the bounds which he had during some years observed, and to violate the plain letter of the law. The law was that not more than three years should pass between the dissolving of one Parliament and the convoking of another. *But*, when three years had elapsed after the dissolution of the Parliament which sate at Oxford, no writs were issued for an election. This infraction, etc. — *Ibid.*

It is not very easy to explain why the nation which was so far before its neighbors in science should in art have been far behind them. *Yet such was the fact.* It is true that in architecture . . . our country could boast of one truly great man, Christopher Wren; . . . *But* at the close of the reign of Charles the Second there was not a single English painter or statuary whose name is now remembered. This sterility, etc. — *Ibid.*, chap. iii.

He acted at different times with both the great political parties: *but* he never shared in the passions of either. . . . His deportment was remarkably grave and reserved: *but* his personal tastes were low and frivolous. — *Ibid.*, chap. ii.

The same considerations of prominence, emphasis, and length determine whether a reason introduced by *for* shall be appended to the main statement or shall be given the distinction of a separate sentence. To illustrate:—

The commencement of the new system was, however, hailed with general delight; *for* the people were in a temper to think any change an improvement. They were also pleased by some of the new nominations. — Macaulay: *History of England*, Vol. I., chap. ii.

France, indeed, had at that time an empire over mankind, such as even the Roman Republic never attained. *For*, when Rome was

politically dominant, she was in arts and letters the humble pupil of Greece. France had, over the surrounding countries, at once the ascendancy which Rome had over Greece and the ascendancy which Greece had over Rome. — *Ibid.*, chap. iii.

A paragraph of details may group the details in a few long sentences, the parts being divided by semicolons or colons; or each detail may be presented as a separate sentence. The advantage of the former is that it better secures unity of effect; the advantage of the latter is that it secures a more emphatic presentment of the details. A combination of the two plans is advisable. They are illustrated in the following: —

France united at that time almost every species of ascendancy. Her military glory was at its height. She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence. She had summoned Italian princes to prostrate themselves at her footstool. — *Ibid.*

The interest which the populace took in him whom they regarded as the champion of the true religion and the rightful heir of the British throne, was kept up by every artifice. When Monmouth arrived in London at midnight, the watchmen were ordered by the magistrates to proclaim the joyful event through the streets of the city: the people left their beds: bonfires were lighted: the windows were illuminated: the churches were opened: and a merry peal rose from all the steeples. — *Ibid.*

The following selections are cited as examples of logical paragraphic division into sentences, in which the punctuation is a decided help to clearness of presentation, and assists, to a marked degree, in keeping the main subject prominent and lesser details subordinate: —

Lawrence Hyde was the second son of the Chancellor Clarendon, and was brother of the first Duchess of York. He had excellent parts, which had been improved by parliamentary and diplomatic experience; but the infirmities of his temper detracted much from

the effective strength of his abilities. Negotiator and courtier as he was, he never learned the art of governing or of concealing his emotions. When prosperous, he was insolent and boastful: when he sustained a check, his undisguised mortification doubled the triumph of his enemies: very slight provocations sufficed to kindle his anger; and when he was angry he said bitter things which he forgot as soon as he was pacified, but which others remembered many years. His quickness and penetration would have made him a consummate man of business but for his self-sufficiency and impatience. His writings proved that he had many of the qualities of an orator: but his irritability prevented him from doing himself justice in debate; for nothing was easier than to goad him into a passion; and, from the moment when he went into a passion, he was at the mercy of opponents far inferior to him in capacity.

— *Ibid.*, chap. ii.

Whenever the arts and labors of life are fulfilled in this spirit of striving against misrule, and doing whatever we have to do, honorably and perfectly, they invariably bring happiness, as much as seems possible to the nature of man. In all other paths, by which that happiness is pursued, there is disappointment, or destruction: for ambition and for passion there is no rest—no fruition; the fairest pleasures of youth perish in a darkness greater than their past light; and the loftiest and purest love too often does but inflame the cloud of life with endless fire of pain. But, ascending from lowest to highest, through every scale of human industry, that industry worthily followed, gives peace. Ask the laborer in the field, at the forge, or in the mine; ask the patient, delicate-fingered artisan, or the strong-armed, fiery-hearted worker in bronze, and in marble, and with the colors of light; and none of these, who are true workmen, will ever tell you, that they have found the law of heaven an unkind one—that in the sweat of their face they should eat bread, till they return to the ground; nor that they ever found it an unrewarded obedience, if, indeed, it was rendered faithfully to the command — “Whatsoever thy hand findeth to do, do it with thy might.” — Ruskin: *The Mystery of Life*, § 128.

TYPES OF PARAGRAPH STRUCTURE.

33. The illustrative paragraphs quoted in the preceding pages have been sufficient to show that there are many distinct types of paragraph structure. Under the heading, Means of Developing the Paragraph-theme, the various expedients have been pointed out, by which the theme may be effectively presented and wrought out in detail. We shall now name and illustrate some of the more important types of structure in the isolated paragraph which result from the character of the theme as Expository, Argumentative, Descriptive, or Narrative.

34. Expository and Argumentative. — This type is devoted to explaining and expounding an idea or to proving a proposition. It is the type in which regular structure is most obvious. It may employ one or several of the means of developing the theme, according to the nature of the theme and to the method of treatment demanded. In some cases a strictly logical plan is needed; in others a less formal method will be better.

35. The Logical Type. — There are two orders of progress in thought, one proceeding from the statement of a general principle to particular applications of the principle (deductive reasoning), the other proceeding from the statement of particular facts to a general conclusion from those facts (inductive reasoning). In deductive reasoning, the general principle (stated usually at the beginning) is *applied in the particulars*; in inductive reasoning the general principle (stated usually at the end) is *inferred from the particulars*, as a conclusion. In a deductive paragraph, as would be expected, the sentences applying the principle to the particular case in hand, usually follow the topic-statement, which announces the principle. In an inductive paragraph the sentences

*Inductive
Deductive*

stating the particular facts usually precede the topic-statement, which gives the general conclusion.

36. Deductive. — It is evident from the nature of deduction that the means of development which it most often employs will be those indicated and illustrated under the headings, Presenting Reasons, Applying a Principle (see Means of Developing the Paragraph-theme, §§ 22, 23). For deduction has for its standard of reasoning, this maxim: Whatever is affirmed or denied truthfully of a whole class, may be affirmed or denied truthfully in like manner of everything comprehended under that class. To illustrate:—

[Principle] Wheresoever the search after truth begins, there life begins; wheresoever that search ceases, there life ceases. [Application] As long as a school of art holds any chain of natural facts, trying to discover more of them and express them better daily, it may play hither and thither as it likes on this side of the chain or on that; it may design grotesques and conventionalisms, build up the simplest buildings, serve the most practical utilities, yet all it does will be gloriously designed and gloriously done; but let it once quit hold of the chain of natural fact, cease to pursue that as a clew to its work; let it purpose to itself any other end than preaching this living word, and think first of showing its own skill or its own fancy, and from that hour its fall is precipitate, — its destruction sure; nothing that it does or designs will ever have life or loveliness in it more; its hour has come and there is no work nor device nor knowledge nor wisdom in the grave whither it goeth. — Ruskin: *The Grounds of Art*.

Nihilism, so far as one can find out, expresses rather a method, or a means, than an end. It is difficult to say just what Nihilism does imply. So much appears reasonably certain — [General statement] that the primary object of the Nihilists is destruction; [Particulars] that the abolition of the existing order, not the construction of a new order, is in their view; that, whatever their ulterior designs, or whether or no they have any ultimate purpose in which they are all or generally agreed, the one object which now draws and holds them together, in spite of all the terrors of arbitrary

power, is the abolition, not only of all existing governments, but of all political estates, all institutions, all privileges, all forms of authority; and that to this is postponed whatever plans, purposes, or wishes the confederation, or its members individually, may cherish concerning the reorganization of society.—Francis A. Walker: *Socialism*.

37. Inductive.—From the nature of induction, it is evident that the means of development which it employs most often are those indicated and illustrated under the headings, Particulars and Details, and Cause and Effect (see Means of Developing the Paragraph-theme, §§ 19, 25). The other means of development, repetition, contrast, definition, comparison and illustration, specific instances and examples, are used in paragraphs of both orders, as occasion may require. The following illustrate the inductive order:—

Sir, whilst we held this happy course, [Particulars] we drew more from the Colonies than all the impotent violence of despotism ever could extort from them. We did this abundantly in the last war. It has never been once denied; and what reason have we to imagine that the Colonies would not have proceeded in supplying government as liberally, if you had not stepped in and hindered them from contributing, by interrupting the channel in which their liberality flowed with so strong a course; by attempting to take, instead of being satisfied to receive? Sir William Temple says that Holland has loaded itself with ten times the impositions, which it revolted from Spain, rather than submit to. He says true. [General conclusion] Tyranny is a poor provider. It knows neither how to accumulate, nor how to extract.—Burke: *American Taxation*, p. 158 (Payne's ed.).

Is it better to place the adjective before the substantive, or the substantive before the adjective? Ought we to say with the French—*un cheval noir*; or to say as we do—a black horse? [Particulars from which conclusion is to be drawn] Probably most persons of culture would decide that one order is as good as the other. Alive to the bias produced by habit, they would ascribe to that the preference they feel for our own form of expression.

They would expect those educated in the use of the opposite form to have an equal preference for that. And thus they would conclude that neither of these instinctive judgments is of any worth. There is, however, a philosophical ground for deciding in favor of the English custom. If "a horse black" be the arrangement, immediately on the utterance of the word "horse," there arises, or tends to arise, in the mind, a picture answering to that word; and as there has been nothing to indicate what *kind* of horse, any image of a horse suggests itself. Very likely, however, the image will be that of a brown horse, brown horses being the most familiar. The result is that when the word "black" is added, a check is given to the process of thought. Either the picture of a brown horse already present to the imagination has to be suppressed, and the picture of a black one summoned in its place; or else, if the picture of a brown horse be yet unformed, the tendency to form it has to be stopped. Whichever is the case, a certain amount of hindrance results. But if, on the other hand, "a black horse" be the expression used, no such mistake can be made. The word "black," indicating an abstract quality, arouses no definite idea. It simply prepares the mind for conceiving some object of that color; and the attention is kept suspended until that object is known. [Conclusion] If, then, by the precedence of the adjective, the idea is conveyed without liability to error, whereas the precedence of the substantive is apt to produce a misconception, it follows that the one gives the mind less trouble than the other, and is therefore more forcible. — Spencer: *Philosophy of Style*.

[Particulars from which conclusion is to be drawn] We do not notice the ticking of the clock, the noise of the city streets, or the roaring of the brook near the house; and even the din of a laundry or factory will not mingle with the thoughts of its workers, if they have been there long enough. When we first put on spectacles, especially if they be of certain curvatures, the bright reflections they give of the windows, etc., mixing with the field of view, are very disturbing. In a few days we ignore them altogether. . . . The pressure of our clothes and shoes, the beating of our hearts and arteries, our breathing, certain steadfast bodily pains, habitual odors, tastes in the mouth, etc., are examples from other senses of [Conclusion] the same lapse into unconsciousness of any too

unchanging content—a lapse which Hobbes has expressed in the well-known phrase, “Semper idem sentire ac non sentire ad idem revertunt.”—James, *Psychology*, Vol. II., p. 455.

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38. The Less Formal Types.—All paragraphs, whatever their method of construction, might be classified either as deductive or as inductive, and there would be room for considerable casuistry in determining under which head many paragraphs would fall. The fact that it is extremely difficult to find examples of paragraphs which are undeniably deductive or clearly inductive indicates a close relationship between the two orders and their constant intermingling in the mind. As a matter of fact, the two progressions are always combined in thought. In putting his mental procedure into language, however, the writer may pursue a variety of methods. He may (1) suppress the inductive operations which have gone on in his mind while thinking on the subject in hand, (2) suppress the deductive operations, (3) mingle the two. The tendency in good prose is always to mingle the two orders of thought. Thus in a paragraph which is clearly deprived of most of the deductive features, the conclusion may yet be stated first. In a paragraph deprived of most of the inductive features, the general principle may still be stated, or restated, at the close. In other cases one progression will succeed another at intervals throughout the paragraph.

This intermingling of deduction and induction which is seen in almost all paragraphs of an expository and argumentative character gives a less formal appearance to paragraphs of this kind. For purposes of illustration, therefore, all expository and argumentative paragraphs which are not exclusively deductive or exclusively inductive are here brought under the title of ‘less formal types.’

39. Paragraphs of Definition.—A whole paragraph may be devoted to defining the subject. Some terms require a

careful statement of their scope. A term is defined not only by giving its etymology, a history of its changes in meaning, and its current uses, but by giving its applications to various departments of thought. In the following quotation, Sir William Hamilton defines the term *Philosophy* :—

There are two questions to be answered : 1st, What is the meaning of the *name* ? and 2d, What is the meaning of the *thing* ? An answer to the former question is afforded in a nominal definition of the term *philosophy*, and in a history of its employment and application. In regard to the etymological signification of the word, Philosophy is a term of Greek origin. It is a compound of φίλος, a lover or friend, and σοφία, wisdom—speculative wisdom. Philosophy is thus, literally, a love of wisdom. . . . It is probable, I think, that Socrates was the first who adopted, or at least the first who familiarized, the expression. It was natural that he should be anxious to contradistinguish himself from the Sophists (οἱ σοφοί, οἱ σοφισταί), literally, the wise men; and no term could more appropriately ridicule the arrogance of these pretenders, or afford a happier contrast to their haughty designation, than that of philosopher (i.e. the lover of wisdom); and, at the same time, it is certain that the substantives φιλοσοφία and φιλόσοφος first appear in the writings of the Socratic school. It is true, indeed, that the verb φιλοσοφῆν is found in Herodotus, in the address by Croesus to Solon; and that, too, in a participial form, to designate the latter as a man who had traveled abroad for the purpose of acquiring knowledge. It is, therefore, not impossible that, before the time of Socrates, those who devoted themselves to the pursuit of the higher branches of knowledge were occasionally designated philosophers: but it is far more probable that Socrates and his school first appropriated the term as a distinctive appellation; and that the word *philosophy*, in consequence of this appropriation, came to be employed for the complement of all higher knowledge, and, more especially, to denote the science conversant about the principles or causes of existence. The term *philosophy*, I may notice, which was originally assumed in modesty, soon lost its Socratic and etymological signification, and returned to the meaning of σοφία, or wisdom. Quintilian calls it *nomen insolentissimum*; Seneca, *nomen invidiosum*; Epictetus counsels his scholars not to call

themselves 'Philosophers'; and *proud* is one of the most ordinary epithets with which philosophy is now associated.

The following paragraph is a definition of the term *Public Duty*:—

By the words public duty I do not necessarily mean official duty, although it may include that. I mean simply that constant and active practical participation in the details of politics without which, upon the part of the most intelligent citizens, the conduct of public affairs falls under the control of selfish and ignorant, or crafty and venal men. I mean that personal attention which, as it must be incessant, is often wearisome and even repulsive, to the details of politics, attendance at meetings, service upon committees, care and trouble, and expense of many kinds, patient endurance of rebuffs, chagrins, ridicules, disappointments, defeats—in a word, all those duties and services which, when selfishly and meanly performed, stigmatize a man as a mere politician, but whose constant, honorable, intelligent, and vigilant performance is the gradual building, stone by stone, and layer by layer, of that great temple of self-restrained liberty which all generous souls mean that our government shall be.—G. W. Curtis: *The Public Duty of Educated Men*.

40. Paragraphs of Specific Instances.—This is one of the most common types of paragraph, consisting simply of the topic-statement followed by one or more instances. In the first paragraph following there are two instances; one the case of the Columbia River, the other the case of the Missouri. The word *illustration* is used in its popular sense, not in its technical sense; strictly speaking it should be *instance*. In the second paragraph below (from De Quincey) the instances are given in the second and fourth sentences. In the third quotation we have a paragraph that combines reasons, example, and application.

If every drop of water which falls on the mountain summits could be utilized, it is not likely that more than ten per cent of the total area of the arid West could be irrigated, and it is certain that, because of physical obstacles, it will never be possible to get water

to even this small percentage. As an illustration of what is meant by this it may be stated that the Columbia River is from three hundred to fifteen hundred feet below the surface of the bordering arid table-land in northeastern Washington. It would be impracticable to raise its water to the lands requiring irrigation. Throughout a large part of its course in Montana and the Dakotas, the Missouri River flows in a deep channel, and as it falls only two or three feet per mile, the elevation of its water to the level of the land which might be irrigated is at present practically impossible, because the work necessary for such utilization will cost more than the land and the water are worth. — Mead : *Irrigation Institutions*, p. 5.

The sense of space, and in the end the sense of time, were both powerfully affected. Buildings, landscapes, etc., were exhibited in proportions so vast as the bodily eye is not fitted to receive. Space swelled, and was amplified to an extent of unutterable infinity. This, however, did not disturb me so much as the vast expansion of time. I sometimes seemed to have lived for seventy or one hundred years in one night; nay, sometimes had feelings representative of a millennium, passed in that time, or, however, of a duration far beyond the limits of any human experience. — De Quincey : *Confessions of an English Opium-Eater*.

[Topic-statement] We are by no means sure that the refusal of the authorities to permit the public meeting was well advised. . . . [Reasons] To suppress such a gathering, to forbid men to air their grievances and propose their panaceas, will not in the least abate the discontent or allay the irritation. Men who are out of work, who have a grudge against the existing order, are easily provoked to violence; but there is no surer provocative than to deny them free speech. An incendiary orator may set them off; forcible repression by the clubs of the police is almost sure to do so. If you want an explosion, hang the monkey-wrench on the safety-valve and crowd on full steam; if you want to avoid an explosion, open some vent and blow off steam. [Application] Hence the authorities should adopt the policy of suppression only as a last desperate resort in an extraordinary crisis. This advice is not doctrinaire; it is the fruit of experience. [Example] Of the great cities of the world, London is the one which suffers least from the agitation of anarchists and the outbreaks of the mob. And the reason, we

are convinced, is that the police there interfere as little as possible with public gatherings. In Trafalgar Square, Hyde Park, and other great open spaces large crowds gather to listen to agitators of all sorts. Plenty of police are on hand to exercise restraint in case of need. The law in England, as in this country, is clear and explicit with regard to incitements to disorder and to murder; and the speakers who cross the line may be arrested and brought to account. But the authorities exercise a large and indeed generous tolerance. . . . [Application] Force is a feeble weapon in dealing with unrest and agitation. . . . If we cannot marshal arguments to destroy the fallacies and the half-truths upon which the structure of socialistic and anarchistic theory rests, our case is hopeless. Argument with ignorant, hungry, and excited men is, obviously, a formidable undertaking; but still it is the only method in a free country like this. Certainly, the clubs of the police will never put sound ideas into people's heads. Reason, coolness, and forbearance on the part of men of intelligence are what the hour calls for. — *N. Y. Evening Post*, March 30, 1908.

41. Paragraphs of Illustration. — A paragraph may consist simply of topic-statement and illustration. When well-chosen, the illustration running through the paragraph gives it unity and clearness in a high degree.

The poet is like a bee. His product is a honey, which is neither wholly his own nor wholly nature's. No pure nectar of flowers may be found in the bee's comb; the amber richness garnered there is a distillation of composite nature, a brew of flower-life and bee-life indescribably characteristic of both flower and bee. This is the formula for genuine originality — the personal quality of genius inseparably blent with the finest and rarest extracts of nature. A clear distinction may easily be made between what is written merely about nature and what is distilled from nature in the alembic of genius. The former may be attractive reading, the latter has for its distinction the haunting and tantalizing flavor of indiscoverable, immanent freshness. — Maurice Thompson: *Independent*, Feb. 2, 1899.

The foundation is to the wall what the paw is to an animal. It is a long foot, wider than the wall, on which the wall is to stand,

and which keeps it from settling into the ground. It is most necessary that this great element of security should be visible to the eye, and therefore made a part of the structure above ground. Sometimes, indeed, it becomes incorporated with the entire foundation of the building, a vast table on which walls or piers are alike set: but even then, the eye, taught by the reason, requires some additional preparation of foot for the wall, and the building is felt to be imperfect without it. This foundation we shall call the Base of the wall. — Ruskin: *Stones of Venice*, Vol. I., p. 64.

42. Paragraphs of Causes and Results. — A paragraph may consist of a topic-statement followed by an explanation of the causes as in the first quotation below; or, the topic-statement may give the cause, and the remainder of the paragraph the result, as in the second quotation below.

[Topic] Three causes combine to create among American women an average of literary taste and influence higher than that of women in any European country. These are, the educational facilities they enjoy, the recognition of the equality of the sexes in the whole social and intellectual sphere, and the leisure which they possess as compared with men. [Explanation of the causes] In a country where men are incessantly occupied at their business or profession, the function of keeping up the level of culture devolves upon women. It is safe in their hands. They are quick and keen-witted, less fond of open-air life and physical exertion than Englishwomen are, and obliged by the climate to pass a greater part of their time under shelter from the cold of winter and the sun of summer. For music and for the pictorial arts they do not yet seem to have formed so strong a taste as for literature, partly perhaps, owing to the fact that in America the opportunities of seeing and hearing masterpieces, except indeed operas, are rarer than in Europe. But they are eager and assiduous readers of all such books and periodicals as do not presuppose special knowledge in some branch of science or learning, while the number who have devoted themselves to some special study and attained proficiency in it is large. The fondness for sentiment, especially moral and domestic sentiment, which is often observed as characterizing American taste in literature, seems to be mainly due to the

influence of women, for they form not only the larger part of the reading public, but an independent-minded part, not disposed to adopt the canons laid down by men, and their preferences count for more in the opinions and predilections of the whole nation than is the case in England. Similarly the number of women who write is infinitely larger in America than in Europe. Fiction, essays, and poetry are naturally their favourite provinces. In poetry more particularly, many whose names are quite unknown in Europe have attained widespread fame. — Bryce: *The American Commonwealth*, 3d ed., Vol. II., p. 741.

[Topic] The true function of reservoirs is to act as regulators; to hold back the water which would otherwise run to waste, when it is not needed, and supply it to irrigators in times of scarcity. [Result] When this is done, the stored water will supplement that which can be taken by direct diversion. With some irrigators the natural flow will supply nearly all their needs; stored water will only be required for a brief period, — perhaps for a week, perhaps only for a single day. Others with later rights in the stream will have to draw more largely on the stored supply, but none need rely entirely upon it if streams are used to the best advantage.

— Mead: *Irrigation Institutions*.

43. Descriptive and Narrative Paragraphs. — In paragraphs of this kind the plan is not so easily seen, for in these paragraphs the sequence is determined not solely by the logical order of thought, but by the nature of the object described or the event narrated. It may have to deal with seemingly unrelated particulars. These, however, may be grouped so as to produce a single effect on the mind. A building is something more than foundations, walls, roof, door, and windows. It has a meaning as a whole to which these in their united capacities contribute. A series of events, taken singly, are without significance unless reported with their total meaning as a group clearly in mind.

In the following descriptive paragraph from Ruskin (*Præterita*, Vol. II., chap. v.) notice how the comparison of

the river Rhone to a wave (the theme) binds all the details into a unified whole:—

Waves of clear sea are, indeed, lovely to watch, but they are always coming or gone, never in any taken shape to be seen for a second. But here was one mighty wave [The Rhone] that was always itself, and every fluted swirl of it, constant as the wreathing of a shell. No wasting away of the fallen foam, no pause for gathering of power, no helpless ebb of discouraged recoil; but alike through bright day and lulling night, the never-pausing plunge and never-fading flash, and never-hushing whisper, and, while the sun was up, the ever-answering glow of unearthly aquamarine, ultramarine, violet blue, gentian blue, peacock blue, river-of-paradise blue, glass of a painted window melted in the sun, and the witch of the Alps flinging the spun tresses of it forever from her snow.

In the following narrative paragraph notice that the narrative details are grouped about the character description, which is here placed in brackets. The particulars are all colored by the writer's evident sympathy with the King.

Charles appeared before the Court only to deny its competence and to refuse to plead; but thirty-two witnesses were examined to satisfy the consciences of his judges, and it was not till the fifth day of the trial that he was condemned to death as a tyrant, traitor, murderer, and enemy of his country. The popular excitement had vented itself in cries of "Justice," or "God save your Majesty," as the trial went on, but all save the loud outcries of the soldiers was hushed as Charles passed to receive his doom. [The dignity which he had failed to preserve in his long jangling with Bradshaw and the judges returned at the call of death. Whatever had been the faults and follies of his life, he "nothing common did, or mean, upon that memorable scene."] Two masked executioners awaited the King as he mounted the scaffold, which had been erected outside one of the windows of the Banqueting House at Whitehall; the streets and roofs were thronged with spectators; and a strong body of soldiers stood drawn up beneath. His head fell at the first blow, and as the executioner lifted it to the sight of all, a groan of pity and horror burst from the silent crowd.— Green, *Short History*.

44. Paragraphs of Incident. — Paragraphs of simple incident are a very common type; they are often very skilfully done in the daily newspapers. In novels some of the most memorable passages are paragraphs embodying single incidents.

[In his chapter on "Personal Experience and Review" Stevenson tells how educated men that are lazy do so much homage to industry as to persuade themselves that they are industrious. "But," he continues, "the average mechanic recognizes his idleness with effrontery; he has even, as I am told, organized it."]

I give the story as it was told to me, and it was told me for a fact. A man fell from a housetop in the city of Aberdeen, and was brought into hospital with broken bones. He was asked what was his trade, and replied that he was a tapper. No one had ever heard of such a thing before; the officials were filled with curiosity; they besought an explanation. It appeared that when a party of slaters were engaged upon a roof, they would now and then be taken with a fancy for the public-house. Now a seamstress, for example, might slip away from her work and no one be the wiser; but if these fellows adjourned, the tapping of the mallets would cease, and thus the neighborhood be advertised of their defection. Hence the career of the tapper. He has to do the tapping and keep up an industrious bustle on the housetop during the absence of the slaters. When he taps for only one or two the thing is child's-play, but when he has to represent a whole troop, it is then that he earns his money in the sweat of his brow. Then must he bound from spot to spot, reduplicate, triplicate, sexduplicate his single personality, and swell and hasten his blows, until he produce a perfect illusion for the ear, and you would swear that a crowd of emulous masons were continuing merrily to roof the house. It must be a strange sight from an upper window.

— Stevenson: *The Amateur Emigrant*.

The fact that armed persons were still abroad, thieves or assassins, lurking under many disguises, might explain what happened on the last evening of their time together, when they sat late at the open windows as the night increased, serene but covered summer night, aromatic, velvet-footed. What coolness it had was

pleasant after the wine; and they strolled out, fantastically muffled in certain old heraldic dresses of parade, caught up in the hall as they passed through. . . . In about an hour's time they returned, not a little disconcerted, to tell a story. . . . Listening for the night-hawk, pushing aside the hedge-row to catch the evening breath of the honeysuckle, they had sauntered on, scarcely looking in advance, along the causeway. Soft sounds came out of the distance, but footsteps on the hard road they had not heard, when three others fronted them face to face — Jasmin, Amadée, and Camille — their very selves, visible in the light of the lantern carried by Camille: they might have felt the breath upon their cheeks: real, close, definite, cap for cap, plume for plume, flower for flower, a light like their own flashed up counter-wise, but with blood, all three of them, fresh upon the bosom, or in the mouth. It was well to draw the sword, be one's enemy carnal or spiritual; even devils, as wise men know, taking flight at its white glitter through the air. Out flashed the brave youths' swords, still with mimic counter-motion, upon nothing — upon the empty darkness before them. — Pater: *Gaston de Latour*, p. 96.

A butcher was brought into a druggist's shop (at Edinburgh) from the market-place opposite, laboring under a terrible accident. The man, on trying to hook up a heavy piece of meat above his head, slipped, and the sharp hook penetrated his arm, so that he himself was suspended. On being examined, he was pale, almost pulseless, and expressed himself as suffering acute agony. The arm could not be moved without causing excessive pain, and in cutting off the sleeve he frequently cried out; yet when the arm was exposed it was found to be quite uninjured, the hook having only traversed the sleeve of his coat.

A lady who was spending the summer at Margate, went to the market for the purpose of purchasing a goose. There were but two in the whole place, offered for sale by a girl of fourteen, who refused to part with one without the other, assigning no other reason for her obstinacy than that it was her mother's order. Not wishing for two geese, the lady at first declined the purchase, but at last finding no other was to be had, and recollecting that a neighbor might be prevailed upon to take one off her hands, she concluded the bargain. Having paid for and secured the pair,

she asked the girl at parting if she knew her mother's reason for the directions she had given. "Oh, yes! mistress," answered the young poultry-merchant readily, "mother said that they had lived together eleven years, and it would be a sin and a shame to part them now."

45. Descriptive Sketches. — The following will illustrate the brief descriptive sketch at its best. In the first it is the idea of grandeur running through all of the details that produces the effect of unity. In the second selection the details of the picture are united by the road which one is imagined to follow.

There were usually at Burbeck many things taking place at once; so that wherever else, on such occasions, tea might be served, it went forward with matchless pomp, weather permitting, on a shaded stretch of one of the terraces and in presence of one of the prospects. Shirley Sutton, moving, as the afternoon waned, more restlessly about and mingling in dispersed groups only to find they had nothing to keep him quiet, came upon it as he turned a corner of the house — saw it seated there in all its state. It might be said that at Burbeck it was, like everything else, made the most of. It constituted immediately, with multiplied tables and glittering plate, with rugs and cushions and ices and fruit and wonderful porcelain and beautiful women, a scene of splendor, almost an incident of grand opera. One of the beautiful women might quite have been expected to rise with a gold cup and a celebrated song.

— James: *The Better Sort*.

The road to Hermiston runs for a great part of the way up the valley of a stream, a favorite with anglers and with midges, full of falls and pools, and shaded by willows and natural woods of birch. Here and there, but at great distances, a byway branches off, and a great farmhouse may be descried above in a fold of the hill; but the more part of the time, the road would be quite empty of passage and the hills of habitation. Hermiston parish is one of the least populous in Scotland; and, by the time you came that length, you would scarce be surprised at the inimitable smallness of the kirk, a dwarfish, ancient place seated for fifty, and

standing in a green by the burn-side among two-score gravestones. The manse close by, although no more than a cottage, is surrounded by the brightness of a flower-garden and the straw roofs of bees; and the whole colony, kirk and manse, garden and graveyard, finds harborage in a grove of rowans, and is all the year round in a great silence broken only by the drone of the bees, the tinkle of the burn, and the bell on Sundays. A mile beyond the kirk the road leaves the valley by a precipitous ascent, and brings you a little after to the place of Hermiston, where it comes to an end in the back-yard before the coach-house. All beyond and about is the great field of the hills; the plover, the curlew, and the lark cry there; the wind blows as it blows in a ship's rigging, hard and cold and pure; and the hill-tops huddle one behind another like a herd of cattle into the sunset. — Stevenson: *Weir of Hermiston*.

Three ordinary men would have quarrelled through sheer boredom before they reached Southampton. We, by virtue of our craft, were anything but ordinary men. A large percentage of the tales of the world are common property coming of a common stock. We told them all, as a matter of form, with all their local and specific variants which are surprising. Then came, in the intervals of steady card-play, more personal histories of adventure and things seen and reported: panics among white folk, when the blind terror ran from man to man on the Brooklyn bridge, and the people crushed each other to death they knew not why; fires, and faces that opened and shut their mouths horribly at red-hot window-frames; wrecks in frost and snow, reported from the sleet-sheathed rescue tug at the risk of frost-bite; long rides after diamond thieves; skirmishes on the veldt and in municipal communities with the Boers; glimpses of lazy, tangled Cape politics and the mule rule in the Transvaal; card-tales, horse-tales, woman-tales by the score and the half hundred; till the first mate, who had seen more than us all put together, but lacked words to clothe his tales with, sat open-mouthed far into the dawn. — Kipling: *A Matter of Fact (Many Inventions)*.

'The statuette, in bronze, something more than two feet high, represented a naked youth drinking from a gourd. The attitude was perfectly simple. The lad was squarely planted on his feet,

with his legs a little apart; his back was slightly hollowed, his head thrown back; his hands were raised to support the rustic cup. There was a loosened fillet of wild flowers about his head, and his eyes, under their drooped lids, looked straight into the cup. On the base was scratched the Greek word $\Delta\psi\alpha$, Thirst. The figure might have been some beautiful youth of ancient fable — Hylas or Narcissus, Paris or Endymion. Its beauty was the beauty of natural movement; nothing had been sought to be represented but the perfection of an attitude. This had been attentively studied — it was exquisitely rendered. Rowland demanded more light, dropped his head on this side and that, uttered vague exclamations. He said to himself, as he had said more than once in the Louvre and the Vatican, "We ugly mortals, what beautiful creatures we are!" — James: *Roderick Hudson*.

46. Portrait Sketches. — Two varieties of descriptive paragraphs merit special attention. These are portrait sketches and character descriptions. The simplest form of portraiture gives a mere catalogue of features. A higher form adds to this the mention of accessories, as of clothes, and scraps of conversation. A still higher type imputes to the subject of the sketch personal qualities that put a meaning into the features described — makes the face tell the story of the life. The various kinds run into one another, and all may be employed in the same sketch. The following paragraphs will illustrate:—

Mr. Serjeant Snubbin was a lantern-faced, sallow-complexioned man, of about five-and-forty, or — as the novels say — he might be fifty. He had that dull-looking boiled eye which is so often to be seen in the heads of people who have applied themselves during many years to a weary and laborious course of study; and which would have been sufficient, without the additional eye-glass which dangled from a broad black riband round his neck, to warn a stranger that he was very near-sighted. His hair was thin and weak, which was partly attributable to his having never devoted much time to its arrangement, and partly to his having worn for five-and-twenty years the forensic wig which hung on a block

beside him. The marks of hair-powder on his coat-collar, and the ill-washed and worse-tied white neckerchief round his throat, showed that he had not found leisure since he left the court to make any alteration in his dress: while the slovenly style of the remainder of his costume warranted the inference that his personal appearance would not have been very much improved if he had. Books of practice, heaps of papers, and open letters were scattered over the table, without any attempt at order or arrangement; the furniture of the room was old and rickety; the doors of the book-case were rotting in their hinges; the dust flew out from the carpet in little clouds at every step; the blinds were yellow with age and dirt; and the state of everything in the room showed, with a clearness not to be mistaken, that Mr. Serjeant Snubbin was far too much occupied with his professional pursuits to take any great heed or regard of his personal comforts.

—Dickens: *Pickwick Papers*.

To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it, the deathless sorrow and pain, the known victory which is also deathless;—significant of the whole history of Dante. I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain too, a silent scornful one; the lip is curled in a kind of godlike disdain of the thing that is eating out his heart,—as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest and life-long unsundering battle, against the world. Affection all converted into indignation; an implacable indignation; slow, equable, silent, like that of a god! The eye, too, it looks out in a kind of *surprise*, a kind of inquiry, why the world was of such a sort? This is Dante: so he looks, this ‘voice of ten silent centuries,’ and sings us ‘his mystic unfathomable song.’

—Carlyle: *On Heroes*.

47. Character Sketches.—Success in character sketches depends upon the writer's power to seize upon the principal trait of character possessed by the subject of the sketch, the predominating characteristic, and to group other traits as the natural results of the leading quality, in the light of which the deeds of the subject of the sketch are to be explained. Every developed character has a central quality about which other traits group themselves. That we speak naturally of Washington's purity, Lincoln's honesty, and Queen Elizabeth's versatility is unconscious evidence of this. This central trait, once found, will furnish the paragraph theme. Traits should be illustrated by deeds, events, and words. Epithet, contrast, and figurative language tend to make a character portrayal vivid and effective. The following paragraph on the character of James I., from Green's *History of the English People*, Vol. III., p. 55, will illustrate all these points :

[Introductory] On the sixth of May, 1603, after a stately progress through his new dominions, King James entered London. [Portrait] In outer appearance no sovereign could have jarred more utterly against the conception of an English ruler which had grown up under Plantagenet or Tudor. His big head, his slobbering tongue, his quilted clothes, his rickety legs, stood out in as grotesque a contrast with all that men recalled of Henry or Elizabeth as his gabble and rhodomontade, his want of personal dignity, his buffoonery, his coarseness of speech, his pedantry, his personal cowardice. [Character contrasted with portrait] Under this ridiculous exterior indeed lay no small amount of moral courage and of intellectual dignity. James was a ripe scholar, with a considerable fund of shrewdness, of mother wit, and ready repartee. His canny humor lights up the political and theological controversies of the time with quaint incisive phrases, with puns and epigrams and touches of irony which still retain their savor. His reading, especially in theological matters, was extensive; and he was already a voluminous author on subjects which ranged from predestination to tobacco. [Statement of the central quality—a confirmed pedantry] But his shrewdness and learn-

ing only left him, in the phrase of Henry the Fourth of France, "the wisest fool in Christendom." He had, in fact, the temper of a pedant, a pedant's conceit, a pedant's love of theories, and a pedant's inability to bring his theories into any relation with actual facts. It was this fatal defect that marred his political abilities. As a statesman he had shown no little capacity in his smaller realm; his cool humor and good temper had held even Melville at bay; he had known how to wait and how to strike; and his patience and boldness had been rewarded with a fair success. He had studied foreign affairs as busily as he had studied Scotch affairs; and of the temper and plans of foreign courts he probably possessed a greater knowledge than any Englishman save Robert Cecil. But what he never possessed, and what he never could gain, was any sort of knowledge of England or Englishmen. He came to his new home a Scotchman, a foreigner, strange to the life, the thoughts, the traditions of the English people. And he remained strange to them to the last. A younger man might have insensibly imbibed the temper of the men about him. A man of genius would have flung himself into the new world of thought and feeling and made it his own. But James was neither young nor a man of genius. He was already in middle age when he crossed the Border; and his cleverness and his conceit alike blinded him to the need of any adjustment of his conclusions or his prejudices to the facts which fronted him.

PART II.

WHOLE COMPOSITIONS.


48. Related Paragraphs. — Each of the paragraphs examined thus far in our study has been treated as a complete composition in itself; we have considered its nature, laws, means of development, and type of structure. Having thus been led, through exercises in the writing of single paragraphs and a study of paragraph structure, to a knowledge of rhetorical forms and functions, we are now prepared to undertake the composition of those groups or series of paragraphs which are called essays, themes, or whole compositions.

To the paragraphs which, taken together, form a complete essay, we may, for convenience, apply the term *related paragraphs*. In most of them the structure is not materially different from that which has been discovered in one or another of the various forms of the isolated paragraph. Like the isolated paragraph, most related paragraphs have distinct topic-statements which are developed in one or more of the ways already pointed out; the topic-statements, in the case of related paragraphs, introducing in turn the various headings and subheadings of the essay-outline. There are a few special kinds of related paragraphs, however, so different in form and function from any of the isolated paragraphs studied, that they require notice and illustration at the outset. What these forms are will appear from a comparison of the functions of the various sentences in an isolated paragraph with those of the various paragraphs in an essay.

A. SPECIAL FORMS OF RELATED PARAGRAPHS.

49. Regarded as sections of a whole composition, the various paragraphs have different functions to perform analogous to those performed by the different sentences of the paragraph. As the subject sentence of a paragraph states the paragraph theme, so the introductory paragraph of an essay presents, more or less distinctly, the theme of the essay. As transition words and sentences may be necessary, sometimes, to connect the sentences of a paragraph, so transition paragraphs may be needed at focal points in the essay to connect the paragraphs of the essay. Some words like *but, yet, still, however*, presenting a contrast, serve in a paragraph to arrest the thought and direct it into a different channel. There are paragraphs that serve the same purpose in the essay. A sentence may be devoted wholly to restricting, defining, repeating, amplifying, illustrating, or enforcing an idea set forth in a previous sentence. So in an essay whole paragraphs may be employed for restricting, defining, repeating, amplifying, illustrating, or enforcing the idea of a preceding paragraph. As there are certain expressions at important points in a paragraph to carry the thought back to the subject sentence, so there may be paragraphs in an essay that show the bearing of the thought of contiguous paragraphs upon the main idea of the essay. Of course these functions vary in different kinds of compositions, since the paragraphs are colored by the nature of the piece as a whole. In a given essay some may be absent entirely, not being needed for the kind of production in hand, just as in a given paragraph some of the means of development are absent. A few of these functions will be indicated and illustrated.

50. **Introductory and Concluding Paragraphs.** — The object of an introductory paragraph is to segregate the ideas



of the composition in hand from all other ideas. As this is nearly always apparent from a mere statement of the theme, the introduction usually needs to do little more than state the theme, and indicate briefly the line of development to be followed.

The main purpose of this book is to examine the lines and productions of such British poets as have gained reputation within the last forty years. Incidentally, I hope to derive from the body of their verse, — so various in form and thought, — and from the record of their different experiences, correct ideas in respect to the aim and province of the art of poetry, and not a few striking illustrations of the poetic life. — E. C. Stedman: *Victorian Poets*.

In a longer introduction the writer may set forth broadly the limits and purpose of the essay, chapter, or book: —

Of those who in August, 1806, read in the English newspapers that the Emperor Francis II had announced to the Diet his resignation of the imperial crown, there were probably few who reflected that the oldest political institution in the world had come to an end. Yet it was so. The Empire which a note issued by a diplomat on the banks of the Danube extinguished, was the same which the crafty nephew of Julius had won for himself, against the powers of the East, beneath the cliffs of Actium; and which had preserved almost unaltered, through eighteen centuries of time, and through the greatest changes in extent, in power, in character, a title and pretensions from which all meaning had long since departed. Nothing else so directly linked the old world to the new — nothing else displayed so many strange contrasts of the present and the past, and summed up in those contrasts so much of European history. From the days of Constantine till far down into the middle ages it was, conjointly with the Papacy, the recognized head and centre of Christendom, exercising over the minds of men an influence such as its material strength could never have commanded. It is of this influence and of the causes that gave it power, rather than the external history of the Empire, that the following pages are designed to treat. — Bryce: *The Holy Roman Empire*.

I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory

of men still living. I shall recount the errors which, in a few months, alienated a loyal gentry and priesthood from the House of Stuart. I shall trace the course of that revolution which terminated the long struggle between our sovereigns and their parliaments, and bound up together the rights of the people and the title of the reigning dynasty. I shall relate how the new settlement was, during many troubled years, successfully defended against foreign and domestic enemies; how, under that settlement, the authority of law and the security of property were found to be compatible with a liberty of discussion and of individual action never before known; how, from the suspicious union of order and freedom, sprang a prosperity of which the annals of human affairs had furnished no example; how our country, from a State of ignominious vassalage, rapidly rose to the place of empire among European powers; how her opulence and her martial glory grew together; how, by wise and resolute good faith, was gradually established a public credit fruitful of marvels which to the statesmen of any former age would have seemed incredible; how a gigantic commerce gave birth to a maritime power, compared with which every other maritime power, ancient or modern, sinks into insignificance; how Scotland, after ages of enmity, was at length united to England, not merely by legal bonds, but by indissoluble ties of interest and affection; how, in America, the British colonies rapidly became far mightier and wealthier than the realms which Cortez and Pizarro had added to the dominions of Charles the Fifth; how, in Asia, British adventurers founded an empire not less splendid and more durable than that of Alexander. — Macaulay: *History of England*.

A methodical writer will indicate in the introduction the order of the topics under which the subject is to be treated. This may be done formally by enumerating the topics, as in the following: —

The National government touches the States as corporate commonwealths in three points. One is their function in helping to form the National government, another is the control exercised over them by the Federal Constitution through the Federal courts; the third is the control exercised over them by the Federal Legislature and Executive in the discharge of the governing functions

many respects the ancients are far above us, and yet there is something that we demand which they can never give. Leaving the ancients, let us come to the poets and the poetry of Christendom. Dante, Shakespeare, Molière, Milton, Goethe, are altogether larger and more splendid luminaries in the poetical heaven than Wordsworth. But I know not where else, among the moderns, we are to find his superiors.

51. Transitional and Directive Paragraphs. — Transitional and directive paragraphs serve to make plain the logical connection between the main topics of the discourse and to direct the thought both to the subject of the preceding paragraph and to that of the following paragraph. Transitional paragraphs have, therefore, two offices to perform. There must be the “backward look” to the subject that precedes, and the “forward look” to the subject that follows. The following will serve to illustrate: —

[In a preceding paragraph the author has called attention to the fact that Confucius is worthy of high respect. This idea is repeated in the opening sentence.] Confucius belongs to that small company of select ones whose lives have been devoted to the moral elevation of their fellow-men. Among them he stands high. For [Transition to new subject] he sought to implant the purest principles of religion and morals in the character of the whole people, and succeeded in doing it. To show that this was his purpose [Subject of next paragraph definitely stated] it will be necessary to give a brief sketch of his life. — Clarke: *Ten Great Religions*.

[Shelley (*Defence of Poetry*) has just shown that the highest pleasure is linked with pain.]

The production and assurance of pleasure in this highest sense is true utility. Those who produce and preserve this pleasure are poets or poetical philosophers. [In the next paragraph they are named.]

A second reason which lends an emphasis of novelty and effective power to Shakespeare's female world is a peculiar fact of contrast which exists between that and his corresponding world of

men. Let us explain. — De Quincey: *Biographies*. [The remainder of the paragraph is occupied with the explanation.]

We have hitherto been examining cases proposed by our opponent. It is now our turn to propose one, and we beg he will spare no wisdom in solving it. — Macaulay: *Utilitarian Theory of Government*. [In the next paragraph the case is stated.]

A sudden change of subject, or a turn in the argument which the reader could not be expected to anticipate, requires a carefully worded directive paragraph.

The very great length to which this article has already been extended makes it impossible for us to discuss, as we had meant to do, the characters and conduct of the leading English statesmen at this crisis. But we must offer a few remarks on the spirit and tendency of the Revolution of 1688. — Macaulay: *Sir James Mackintosh's History of the Revolution*.

52. Amplifying Paragraphs. — It is often the case that a thought which bears directly on the subject, but which can be mentioned only briefly in one paragraph, is of sufficient importance to deserve a more extended treatment. To give it such treatment in the paragraph in which it is first mentioned might destroy the unity and due proportion of that paragraph. In such a case it is better to develop the thought, in detail, in the paragraph immediately following. Separate treatment of this kind will permit the reader to dwell upon the thought thus amplified, long enough for him to appreciate its bearing and importance. The amplifying paragraph is of especial value in enforcing an idea in a particular way and in making it contribute to the main purpose of the composition. Often an amplifying paragraph consists of details which enforce or illustrate the idea of the preceding paragraph as a whole. The following are in point: —

Lord Bolingbroke, in his *Study of History*, announces, in one paragraph, the fact that history widens our experience

and corrects our narrowness. In the next paragraph he amplifies this idea by means of examples, as follows:—

Let me explain what I mean by an example. There is scarce any folly or vice more epidemical among the sons of men than that ridiculous and hurtful vanity by which the people of each country are apt to prefer themselves to those of every other; and to make their own customs, and manners, and opinions, the standards of right and wrong, of true and false. The Chinese mandarins were strangely surprised, and almost incredulous, when the Jesuits showed them how small a figure their empire made in the general map of the world. The Samojeles wondered much at the Czar of Muscovy for not living among them; . . . now nothing can contribute more to prevent us from being tainted with this vanity than to accustom ourselves early to contemplate the different nations of the earth in that vast map which history spreads before us . . . I might show by a multitude of other examples how history prepares us for experience and guides us in it . . . I might likewise bring several other instances wherein history serves to purge the mind of those national partialities and prejudices that we are apt to contract in our education.—Bolingbroke : *Of the Study of History*, Letter ii.

The following amplifies a thought suggested, though not explicitly stated, in preceding paragraphs of the book:—

What may we imagine his own feeling to have been in this crisis of his fate? The thought of Edinburgh society would naturally stir that ambition which was strong within him, and awaken a desire to meet the men who were praising him in the capital, and to try his powers in that wide arena. It might be that in that new scene something might occur which would reverse the current of his fortunes, and set him free from the crushing poverty that had hitherto kept him down. Anyhow, he was conscious of strong powers which fitted him to shine, not in poetry only, but in conversation and discussion; and, ploughman though he was, he did not shrink from encountering any man or any set of men. Proud, too, we know he was, and his pride showed itself in jealousy and suspicion of the classes who were socially above him, until such feelings were melted by kindly intercourse with some individual man belonging

to the suspected orders. He felt himself to surpass in natural powers those who were his superiors in rank and fortune, and he could not, for the life of him, see why they should be full of this world's goods, while he had none of them. He had not yet learned — he never did learn — that lesson, that the genius he had received was his allotted portion, and that his wisdom lay in making the most of this rare inward gift, even on a meagre allowance of the world's external goods. But perhaps, whether he knew it or not, the greatest attraction of the capital was that in that new excitement he might escape from the demons of remorse and despair which had for many months been dogging him. He may have fancied this, but the pangs which Burns had created for himself were too deep to be in this way permanently put by. — Shairp : *Robert Burns*.

B. TYPES OF WHOLE COMPOSITION.

53. In our further study attention will be concentrated not upon the individual paragraph but upon the whole essay. This change in the object of attention necessitates a corresponding change in our method of presenting the subject. Beginning with the usual division of discourse, we shall take up in turn the various types of whole composition, pointing out, in the case of each, those principles and cautions which have been found most useful in actual writing.

Four principal types of whole composition may be distinguished, the characteristic differences of each arising from differences in the aim of the writer and his resulting method of treating the subject. If his aim is to present a picture or a succession of pictures or impressions made on the senses, the resulting type of composition is called *description*. If his aim is to present action in a series of incidents, the resulting type is *narrative*. If his aim is to explain, or to set forth the meaning of things as distinguished from their outward appearance, the resulting type is *exposition*. Finally, if his aim is to convince, that is, to establish in the mind of

another a belief which exists in his own mind, the resulting type is *argument*. A fifth type, *persuasion*, is sometimes distinguished. It is to be regarded as arising from the writer's attempt to make others act in the way he wishes them to act. In this book persuasion is treated in connection with argumentation.

The four main types occur sometimes in the pure form, sometimes commingled. A composition which as a whole is narrative, may contain, and generally does contain, especially if it is long, a great deal of description, more or less exposition, and not infrequently passages of argument. Both description and narrative may be used for expository purposes, and argument, as in a lawyer's plea for the conviction of a criminal, may be thrown into the form of a story. Between exposition and argument it is often hard to distinguish, for we may not be able to determine until the end of the composition is reached, whether the writer's purpose was to bring about a change of opinion or merely to expound a principle, or set of facts, the truth of which is taken for granted. It may even happen that what is exposition for one reader is argument for another; Bryce's *American Commonwealth*, for example, is for Americans an exposition of self-evident truths, but for many Englishmen it is a more or less convincing argument.

Description.

54. The purpose of descriptive writing is by means of language to arouse in the mind of the reader an image or a series of images corresponding as nearly as possible to an image or a series of images in the mind of the writer.

We commonly speak of these mental images as pictures, because they usually take that form; but there are images of sounds, smells, tastes, touches, and muscular strains, as well as of things seen. Thus in the following passage,

although the images are mainly those which are derived from the sense of sight, there are also 'pictures' of sounds, smells, and sensations of shock : —

His voice rang out like the blast of a warning trumpet between the iron walls of the engine-room. Painted white, they rose high into the dusk of the skylight, sloping like a roof ; and the whole lofty space resembled a chamber in a monument, divided by floors of iron grating, with lights flickering at different levels, and the still gloom within the columnar stir of machinery under the motionless swelling of the cylinders. A loud and wild resonance, made up of all the noises of the hurricane, dwelt in the still warmth of the air. There was in it the smell of hot metal, of oil, and a slight mist of steam. The blows of the sea seemed to traverse it, in an unringing, stunning shock, from side to side.

Gleams, like pale, long flames, trembled upon the polish of metal, from the flooring below the enormous crank-heads emerged in their turns with a flash of brass and steel — going over ; while the connecting rods, big-jointed, like skeleton limbs, seemed to thrust them down and pull them up again with an irresistible precision. And deep in the half-light other rods dodged to and fro, crossheads nodded quickly, disks of metal rubbed against each other, swift and gentle in a commingling of shadows and gleams.

— Joseph Conrad : *Typhoon*, pp. 135-136.

The mind of the reader is full of images drawn from his own experience, which are quick to arise whenever his memory or his imagination is set going. If the writer can touch the right springs, can use, that is, the words which will call up the right images in the right order, his description will be successful. If, on the other hand, through carelessness or inexpertness, he uses the wrong words, or uses them in the wrong order, images which are unlike his own will arise in the reader's mind and the result will be confusion, or a picture which, as a whole, is different from that in his own mind. To arouse the right images, to keep back the wrong images is, then, the twofold task of the writer of description.

The main requisite to good description is that the writer should see in his mind's eye with the utmost clearness the thing he is to describe, for it needs no demonstration that what he sees only vaguely himself he cannot by his words make others see clearly. Sharp, inquiring observation, careful noting of details, verification of matters about which there is question—these are the essential preliminaries to all good description. The advantage is evident, therefore, of selecting objects for description which the writer has himself seen, mental states which he has himself experienced, characters with which he has himself been brought in contact. Objects and characters close at hand afford the best material for description. A room, a scene, a face, a picture, a building, well known to the describer, furnish better subjects than similar themes taken from history or reported at second hand. The notable descriptive passages in the works of famous writers are, as a rule, based upon notes taken while the observer was face to face with the object to be described. "Willows don't hang so low as you seem to think," said the Dominie in *Sentimental Tommy* to his pupil. "Yes, they do," replied Tommy. "I walked three miles to see one to make sure."

55. Method in Description.—To arouse in the mind of the reader the images which are in the writer's mind and to keep out intruding images which would distort and confuse the picture, certain methods of procedure have been found useful. These may be grouped under the following heads: (1) having a single purpose, (2) maintaining a point of view, (3) following a definite and natural outline, (4) selecting details in accordance with the purpose of the description, (5) arranging and subordinating the details, (6) choosing appropriate terms, phrases, and other helps to vivid presentation.

56. Purpose.—By giving to the description a definite purpose, the describer keeps the reader's attention within a well-marked channel. The description moves, as it were, along a straight path to a predetermined goal, and images which might otherwise obtrude themselves and spoil the picture are by this means held back, while the appropriate images which assist in carrying out the purpose come forward of themselves.

But although every descriptive essay should have a purpose, this purpose need not be directly expressed. If expressed at all, it will usually be in the conclusion of the essay. The purpose may be merely to convey information; yet even here it will be information *to a certain end*, and the whole description will show what the end is. A poet and a naturalist will describe a scene in different ways. Compare the following passages :—

To the northwest, north and east of the village, is a range of fair enclosures, consisting of what is called a white malm, a sort of rotten or rubble stone, which, when turned up to the frost and rain, moulders to pieces, and becomes manure to itself.

Still on to the northeast, and a step lower, is a kind of white land, neither chalk nor clay, neither fit for pasture nor for the plough, yet kindly for hops, which root deep into the freestone, and have their poles and wood for charcoal growing just at hand. The white soil produces the brightest hops.

As the parish still inclines down towards Wolmer Forest, at the juncture of the clays and sand the soil becomes a wet, sandy loam, remarkable for timber, and infamous for roads. The oaks of Temple and Blackmoor stand high in the estimation of purveyors, and have furnished much naval timber; while the trees on the freestone grow large, but are what workmen call shaky, and so brittle as often to fall to pieces in sawing. Beyond the sandy loam the soil becomes a hungry, lean sand, till it mingles with the forest; and will produce little without the assistance of lime and turnips.—Gilbert White: *The Parish of Selborne*.

What is it I see from my low hills? It is an enchanted land for me, and I lose myself in wondering how it is that no one, poet

or artist, has ever wholly found out the charm of these level plains, with their rich black soil, their straight dikes, their great drift-roads, that run as far as the eye can reach into the unvisited fen. In summer it is a feast of the richest green from verge to verge; here a clump of trees stands up, almost of the hue of indigo, surrounding a lonely shepherd's cote; a distant church rises, a dark tower over the hamlet elms; far beyond, I see low wolds, streaked and dappled by copse and wood; far to the south, I see the towers and spires of Cambridge, as of some spiritual city — the smoke rises over it on still days, hanging like a cloud; to the east lie the dark pinewoods of Suffolk, to the north an interminable fen; but not only is it that one sees a vast extent of sky, with great cloud-battalions crowding up from the south, but all the color of the landscape is crowded into a narrow belt to the eye, which gives it an intensity of emerald hue that I have seen nowhere else in the world. There is a sense of deep peace about it all, the herb of the field just rising in its place over the wide acres; the air is touched with a lazy fragrance, as of hidden flowers; and there is a sense, too, of silent and remote lives, of men that glide quietly to and fro in the great pastures, going quietly about their work in a leisurely calm. — A. C. Benson : *At Large*.

The purpose may be no more definite than to produce a favorable or an unfavorable impression of the object described, and yet, though nowhere avowed in the essay, it will color the whole description. For example, the description of a schoolroom may all tend to show the need of improvement in lighting, care, or ventilation. A scene may be described so as to produce the same feeling of sympathy or abhorrence that was produced in the observer. A character description may excite admiration, or reverence, or awe, or detestation. It is the hidden purpose which gives cohesion, unity, effectiveness, and individuality to a descriptive essay.

57. Point of View.—The purpose determines the point of view and gives the character and coloring to the whole essay. The expression, "point of view," is used in two senses. In one sense it is to be understood literally. In

describing a scene, for instance, the observer takes his stand (in thought) at some point, and describes the elements that make up the scene as they appear to him from that point. It may be necessary, in describing extensive objects (as a large building or an art gallery), for the describer to change his point of view, but the imaginary path which he follows should be clearly marked and due notice of each change should be given to the reader by some such expression as, "Passing now to the interior of the building, etc."

Of the two following passages the first illustrates a fixed point of view — the "open plat of turf" — the second a changing point of view following the path indicated by the words "Upon reaching the deck," "In a couple of hours," "We steamed slowly in," "Upon landing": —

He soon reached an open plat of turf, on the opposite side of which, a rock, rising abruptly from a gently sloping plain, offered its gray and weatherbeaten front to the traveller. Ivy mantled its sides in some places, and in others oaks and holly bushes, whose roots found nourishment in the cliffs of the crag, waved over the precipices below, like the plumage of the warrior over his steel helmet, giving grace to that whose chief expression was terror. At the bottom of the rock, and leaning, as it were, against it, was constructed a rude hut, built chiefly of the trunks of trees felled in the neighboring forest, and secured against the weather by having its crevices stuffed with moss mingled with clay. The stem of a young fir tree lopped of its branches, with a piece of wood tied across near the top, was planted upright by the door, as a rude emblem of the holy cross. At a little distance on the right hand, a fountain of the purest water trickled out of the rock, and was received in a hollow stone, which labor had formed into a rustic basin. Escaping from thence, the stream murmured down the descent by a channel which its course had long worn, and so wandered through the little plain to lose itself in the neighboring wood.

Beside this fountain were the ruins of a very small chapel, of which the roof had partly fallen in. The building, when entire, had never been above sixteen feet long by twelve feet in breadth, and the roof, low in proportion, rested on four concentric arches

which sprung from the four corners of the building, each supported upon a short and heavy pillar. The ribs of two of these arches remained, though the roof had fallen down betwixt them; over the others it remained entire. The entrance to this ancient place of devotion was under a very low round arch, ornamented by several courses of that zigzag moulding, resembling shark's teeth, which appears so often in the more ancient Saxon architecture. A belfry rose above the porch on four small pillars, within which hung the green and weather-beaten bell, the feeble sounds of which had been some time before heard by the Black Knight. — Scott: *Ivanhoe*.

Upon reaching the deck the following morning, I saw that we were threading an archipelago of little, bare, sandy islands, our course between them being carefully marked with spars, which at night bear kerosene lamps. Other steamers and a few sailing vessels appeared in several directions. The distant coast was low and yellow. In a couple of hours Asunada came into view, a level of one-story houses and huts, with a huge tower for pumping oil, the steeple of a church, and a few steamers and schooners at the long, wooden wharves, alone breaking the dull uniformity. The background was of sand-hills, and there was not a single blade of vegetation anywhere in sight. In the centre of the town were several long lines of railway cars, and the telegraph-posts extending down the coast told the direction the road takes toward the interior. We steamed slowly in, and were made fast to a large hulk lying at one of the wharves. Upon landing, I noticed that most of the houses were built of rough logs, though many mud huts also appeared. There were no streets or sidewalks, only crooked lanes of deep sand, if I except the asphalt pavement which led to the railway station. The place had the appearance of one of our Western towns of a few months' growth; everything seemed new, incomplete, temporary. — Frank Vincent: *Samarkand and Bokhara*.

But a wider meaning is evident in the expression, point of view, when we say that a description is written from the point of view of a careless, or interested, or sympathetic observer; or from the point of view of the scientist, or the reformer, or the teacher; the expression here referring to

the spirit or bias of the observer. Used in this sense the term is equivalent to purpose.

58. Outline. — Since the framework of the description is usually concealed, young writers are apt to assume that in writing description a definite outline may be dispensed with. Nothing, however, could be farther from the truth. A good description, if carefully analyzed, will be found to be as firmly articulated as an argument. It is well, therefore, for the student to form the habit of noting, either on paper or in his mind, the order in which he will arrange the details of his description.

Material objects carry their own outlines with them. The observer discovers the main outlines of the object he wishes to describe and arranges them in the order in which they appear to him. As the main features of any material object are few in number, the corresponding headings in the outline will be few, and distinctly stated. The lesser details, so far as these require mention, will be arranged as subdivisions of the main headings to which they respectively belong. In selecting features for the main headings, prominence is the rule that governs; in selecting and arranging the details for the subheadings, the order of proximity is to be followed. Descriptions of character furnish a less obvious outline. Here the two or three chief characteristics, carefully distinguished, give the main headings. These larger headings are presented usually in the order of their prominence, the most prominent coming last; lesser traits are arranged as subdivisions under these in the order of similarity or of contrast.

The following piece of description by Ruskin is arranged on this simple and obvious plan: —

- I. Vegetable life.
 1. The Mediterranean region.
 2. Switzerland and France.

3. Northern Europe.
 4. The Polar region.
- II. Animal life.
1. The southern zone.
 2. The northern zone.

The charts of the world which have been drawn up by modern science have thrown into a narrow space the expression of a vast amount of knowledge, but I have never yet seen any one pictorial enough to enable the spectator to imagine the kind of contrast in physical character which exists between Northern and Southern countries. We know the differences in detail, but we have not that broad glance and grasp which would enable us to feel them in their fulness. We know that gentians grow on the Alps, and olives on the Apennines; but we do not enough conceive for ourselves that variegated mosaic of the world's surface which a bird sees in its migration, that difference between the district of the gentian and of the olive which the stork and the swallow see far off as they lean upon the sirocco wind. Let us, for a moment, try to raise ourselves even above the level of their flight, and imagine the Mediterranean lying beneath us like an irregular lake, and all its ancient promontories sleeping in the sun: here and there an angry spot of thunder, a gray stain of storm, moving upon the burning field; and here and there a fixed wreath of white volcano smoke, surrounded by its circle of ashes; but for the most part a great peacefulness of light, Syria and Greece, Italy and Spain, laid like pieces of a golden pavement into the sea-blue, chased, as we stoop nearer to them, with bossy beaten work of mountain chains, and glowing softly with terraced gardens and flowers heavy with frankincense, mixed among masses of laurel, and orange and plummy palm that abate with their gray-green shadows the burning of the marble rocks, and of the ledges of porphyry sloping under lucent sand. Then let us pass farther towards the north until we see the orient colors change gradually into a vast belt of rainy green, where the pastures of Switzerland, and the poplar valleys of France, and the dark forests of the Danube and Carpathian stretch from the mouths of the Loire to those of the Volga, seen through clefts in gray swirls of rain-cloud and flaky veils of the mist

of the brooks, spreading low along the pasture lands: and then, farther north still, to see the earth heave into mighty masses of leaden rock and heathy moor, bordering with a broad waste of gloomy purple that belt of field and wood, and splintering into irregular and grisly islands amidst the northern seas, beaten by storm and chilled by icedrift, and tormented by furious pulses of contending tides, until the roots of the last forest fail from among the hill ravines, and the hunger of the north winds bites their peaks into barrenness; and, at last, the wall of ice, durable like iron, sets, deathlike, its white teeth against us out of the polar twilight. And, having once traversed in thought its gradation of the zoned iris of the earth in all its material vastness, let us go down nearer to it, and watch the parallel change in the belt of animal life: the multitudes of swift and brilliant creatures that glance in the air and sea, or tread the sands of the southern zone; striped zebras and spotted leopards, glistening serpents, and birds arrayed in purple and scarlet. Let us contrast their delicacy and brilliancy of color, and swiftness of motion, with the frost-cramped strength, and shaggy covering, and dusky plumage of the northern tribes; contrast the Arabian horse with the Shetland, the tiger and leopard with the wolf and bear, the antelope with the elk, the bird of paradise with the osprey: and then, submissively acknowledging the great laws by which the earth and all that it bears are ruled throughout their being, let us not condemn, but rejoice at the expression by man of his own rest in the statutes of the lands that gave him birth. — Ruskin: *The Stones of Venice*, Vol. II.

59. Selection of Details. — The purpose also influences the selection of details. The few details will be chosen which are most suggestive and characteristic of the thing described, and while enough will be said to give a unified picture, those details will be especially emphasized which tend to bring out the writer's purpose and to make the reader see *as* the writer saw.

Examining skilful bits of description like the following, we are surprised to see how few details are needed, if they are rightly chosen, to give a complete and satisfying picture.

By all odds the most interesting figure there was that of a stout peasant serving-girl, dressed in a white knitted jacket, a crimson neckerchief, and a bright-colored gown, and wearing long dangling earrings of yellowest gold. — Howells: *Venetian Life*.

A brisk little old woman passed us by. She was seated across a donkey between a pair of glittering milk-cans, and, as she went, she kicked jauntily with her heels upon the donkey's side, and scattered shrill remarks among the wayfarers. — Stevenson: *An Inland Voyage*.

By this time we were clear of the English channel, and I looked around me at the great ocean, swelling in long lines of rich, sparkling blue under the high morning sun. Far away, blue in the air, were some leaning shafts of ships, and at the distance of a quarter of a mile a large steamer was passing, steering the same road as ourselves. — W. C. Russell: *A Three-stranded Yarn*.

It will be noticed that in all of these examples the points selected for special mention are not those which the object or scene to be described has in common with other objects of the same class, but those in which it differs and is peculiar.

60. Sequence and Grouping. — The order in which the details are presented is determined largely by the character of the thing described; but this order may be modified by the purpose of the writer. In describing a material object the general impression or effect produced upon the observer at the first view naturally comes first: the impression of greatness, massiveness, beauty, gloom, or brightness, as the case may be; then often the color, as this is one of the first things noticed; next the general plan, shape, and size, as these give the reader a comprehensive outline into which he may fit the details as they are mentioned; finally, the material, style, arrangement, furnishings, and use. Lesser details will be mentioned only so far as they are peculiar or are necessary to a unified picture, and they will be presented in small groups in connection with some of the main

headings, or, if mentioned by themselves, will be used to illustrate some characteristic of the object described, such as convenience, adaptedness to use, ornamentation, or plainness.

The opening words of the following description — “It is a ghastly ruin” — give us the general impression which the details are intended to make more vivid and complete.

It is a ghastly ruin; whatever is venerable or sad in its wreck being disguised by attempts to put it to present uses of the basest kind. It has been composed of arcades borne by marble shafts, and walls of brick faced with marble; but the covering stones have been torn away from it like the shroud from a corpse; and its walls, rent into a thousand chasms, are filled and refilled with fresh brickwork, and the seams and hollows are choked with clay and whitewash, oozing and trickling over the marble, — itself blanched into dusty decay by the frost of centuries. Soft grass and wandering leafage have rooted themselves in the rents, but they are not suffered to grow in their own wild and gentle way, for the place is in a sort inhabited; rotten partitions are nailed across its corridors, and miserable rooms contrived in its western wing; and here and there the weeds are indolently torn down, leaving their haggard fibres to struggle again into unwholesome growth when the spring next stirs them: and thus, in contest between death and life, the unsightly heap is festering to its fall.

— Ruskin: *The Stones of Venice*, Vol. II., chap. v.

The following description opens with an indication of the size of the room: —

In a hall, the height of which was greatly disproportioned to its extreme length and width, a long oaken table formed of planks rough-hewn from the forest, which had scarcely received any polish, stood ready prepared for the evening meal of Cedric the Saxon. The roof, composed of beams and rafters, had nothing to divide the apartment from the sky excepting the planking and thatch; there was a huge fireplace at either end of the hall, but as the chimneys were constructed in a very clumsy manner, at least as much of the smoke found its way into the apartment as escaped

by the proper vent. The constant vapor which this occasioned had polished the rafters and beams of the low-browed hall, by encrusting them with a black varnish of soot. On the sides of the apartment hung implements of war and of the chase, and there were at each corner folding doors, which gave access to other parts of the extensive building.—Scott : *Ivanhoe*.

In this picture of the cabin of a fishing-schooner, as seen by a landsman, Kipling first gives us an impression of its size and shape, then of the lighting of it. The details which first attract the eye of the observer follow ; and last come the impressions on the sense of smell.

When he waked he listened for the first breakfast-bell on the steamer, wondering why his stateroom had grown so small. Turning, he looked into a narrow, triangular cave, lit by a lamp hung against a huge square beam. A three-cornered table within arm's reach ran from the angle of the bows to the foremast. At the after end behind a well-used Plymouth stove, sat a boy about his own age, with a flat, red face and a pair of twinkling gray eyes. He was dressed in a blue jersey and high rubber boots. Several pairs of the same sort of foot-wear, an old cap, and some worn-out woollen socks lay on the floor, and black and yellow oilskins swayed to and fro beside the bunks. The place was packed as full of smells as a bale is of cotton. The oilskins had a peculiarly thick flavor of their own which made a sort of background to the smells of fried fish, burnt grease, paint, pepper, and stale tobacco ; these again were all hooped together by one encircling smell of ship and salt water.—Kipling: *Captains Courageous*.

A comparison to some well-known object or outline is often useful in giving the first general impression which the object to be described makes upon the observer. Thus, in the following, the reader is greatly helped in imaging the native house by learning that it resembles a boat, keel upward, on the stocks.

The native houses are usually built on poles from two to twenty feet high, and those upon the sea-shore on slender piles driven into the sand, so that they are surrounded by water at high tide. In

general appearance, they resemble nothing so much as a boat, keel upward, on the stocks. They are very simple in construction, and consist, for the most part, of a light framework of wood, thatched with the leaves of the pandanus, nipa, or sago, and floored with the sides of old canoes, or split bamboo, secured by rattan cane to the framework. You enter by means of a rudely constructed ladder, reaching from the ground to a platform which frequently answers the double purpose of a veranda and a passageway between the different houses of the village. There is a door at either end, but no windows, and the interior is dark and gloomy. Where there is a fireplace, it is constructed upon the floor, either at one side, or in the centre of the room, protection against fire being provided for by the accumulation of ashes. In some of the villages, the houses of the chiefs are distinguished by a spire, or cupola, rising thirty feet, or more, above the top of the roof.

A comparison or outline of this sort at the beginning of the description is termed the *fundamental image*.

61. Helps to Description. — The object of description being to make the reader see mentally what the writer saw actually, description becomes to a large degree a matter of conveying impressions. Comparisons, similes, contrasts, epithet, and figurative language are the natural means resorted to for conveying personal impressions from one to another and have a prominent part in effective description. Feelings and circumstances naturally associated with objects of the class described give clearness and vividness to a description, and a final and unified impression is given by stating in conclusion the effect produced upon the mind of the observer when in the presence of the object, as in the description by Ruskin, quoted in the preceding section.

In the following the sense of oppressive sultriness which the writer wishes to convey, is greatly heightened by the reference at the close to the refreshing waters of the lake :—

The fifes and drums have ceased to sound. The parade is formed — after a fashion. Two straggling, uncertain lines of unarmed,

blue-clad men stretch across the uneven field. A group of musicians, with a few fifes and drums, are in their places on the right. The men stand at parade rest, with hands clasped loosely before them. The sun beats hot on the glowing napes, which the military caps, now donned for the first time, leave unprotected. The sweat-drops creep down the flushed faces. Many an eye wanders longingly to the blue, sparkling waves of Lake Eric, of which one might catch a distant glimpse. — A. W. Tourgée: *The Story of a Thousand*.

Notice in the following passage, how the difficult task of conveying an impression of the odors of a forest is helped by the use of such carefully chosen epithets as *fortifying*, *pistolling*, *tonic*, *coquettish*, *showery*, by the comparison to snuff in the nostrils, and by the suggestion of "open water and tall ships":—

And, surely, of all smells in the world the smell of many trees is the sweetest and most fortifying. The sea has a rude pistolling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships; but the smell of a forest, which comes nearest to this in tonic quality, surpasses it by many degrees in the quality of softness. Again, the smell of the sea has little variety, but the smell of a forest is infinitely changeful; it varies with the hour of the day, not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different kinds of atmosphere. Usually the rosin of the fir predominates. But some woods are more coquettish in their habits; and the breath of the forest *Mormal*, as it came aboard upon us that showery afternoon, was perfumed with nothing less delicate than sweetbrier. — Stevenson: *An Inland Voyage*.

62. Kinds of Description. — Descriptions may be graded according to the degree in which the imagination and emotions of the writer fuse the various images into a complete, well-rounded picture. At one extremity of the scale are descriptions which are little more than the enumeration of details. Such are descriptions of buildings and ma-

chinery for business purposes, the descriptions of persons for purposes of identification, the descriptions of plants, animals, and objects of nature for scientific purposes. Even in these instances, however, there is an opportunity for the exercise of skill. It is possible to enumerate details either in a way that will confuse the reader and mislead him, or in a way that will convey an exact and satisfying idea of the object described. In even the barest enumeration the purpose of the description should be kept in view. The details should be carefully selected, and arranged in a definite order, and the less important items should in some way be made subordinate to the more important.

In the following description of a kind of wood found in the Philippine Islands the purpose is less to present a picture than to give such an enumeration of the details as will enable any one to identify the species:—

Camagon (Diospyrus pilosanthera var.). Tree of moderate size, wood black, with narrow brown or yellowish red streaks, and sometimes with black spots. It is of very solid texture, with straight longitudinally compressed fibre and broad short pores, slightly marked. It takes a good polish, and breaks almost square. Its shaving is somewhat rough, is compact, and does not curl at all. The wood is highly valued for cabinet work on account of its color and polish. It is often confounded with ebony. It ordinarily comes into the market in logs 9 feet or more in length up to 12 feet in diameter.—*Report of the Philippine Commission*, 1900, Vol. III., p. 293.

Compare with the foregoing this description of the Blake transmitter, noting how the details are combined and how the less important items are subordinated to the more important:—

The Blake transmitter consisted of a small black-walnut box, nearly square in form and having a funnel-shaped hole cut in the door to serve as a mouthpiece. Within the box was a soft iron

diaphragm and suspended parallel to its centre was a polished button of pure carbon. Between the two hung a German-silver spring bearing a pellet of platinum which barely touched the centre of the carbon. When the Blake transmitter was in use, the impinging sound waves pressed the diaphragm against the platinum and forced it with varying pressure against the carbon button. This changing pressure varied the resistance opposed to the flow of the battery current, which pulsated through the carbon and into the primary winding of an induction coil or transformer, where it was converted into an alternating current through the inductive effects of the secondary winding, and passed out in undulating or wave-like form into the line or subscriber circuit, thence through the copper wire in the green-covered telephone cord attached to the receiver, and on into the wire wound on the electro-magnet. Energizing the latter varied the attractive or pulling power of the pole pieces, thus causing the receiver diaphragm to vibrate in a manner exactly reproducing the vibratory motion of the transmitting diaphragm, and setting up a series of sound waves in the receiver exactly corresponding to those produced by the vocal cords of the speaker. — *Popular Science Monthly*, May, 1907.

A still more complete fusion of the details into a single picture is seen in the following example: —

The sting is a bee's only weapon. It is not the single spear that it appears to the naked eye, but consists of three prongs each beautifully grooved into the others, thus forming a sort of tube through which flows the poison from the sac to which the sting is attached. As soon as the point of the sting enters the flesh, two of the prongs, which are barbed, begin to work forward, alternately. When one has been thrust forward, its barbs catch in the flesh and hold while the other is being thrust forward, and this motion, which also pumps the poison from the poison sac, is continued until the sting has penetrated to its full length.

At the other end of the scale are descriptions in which the main purpose of the writer is to give a vivid impression of the object as a whole, especially as it is colored by his temperament, his mood, or his imagination. Having observed the object when he was angry, or terrified, or de-

spondent, or elated, he tries to make his readers see it in the same light. A vivid imagination will give these qualities to passages of almost pure enumeration:—

I ran my eye over the ship. The scene had that sort of morbid tragic interest to me which the architecture and furniture of a prison cell takes for one who is to pass many months in it. I beheld a long white deck, extending from the taffrail into the bows, with several structures breaking the wide, lustrous continuity of it; one forward was the galley, the ship's kitchen; on this side of it was a large boat with sheep bleating inside her; whilst underneath was a sty full of pigs, flanked by hencoops whose bars throbbed with the ceaseless protrusion and withdrawal of the flapping combs of cocks and the heads of hens. Near us was a great square hatch covered with a tarpaulin, and further aft, as the proper expression is, was a big glazed frame for the admission of light into the cabin; some distance past it, a sort of box curved in the aspect of a hood, called the companionway, conducted you below. At the end of the ship was the wheel, like a circle of flame, with the brasswork of it flashing to the sun, and immediately in front stood the compass-box, or binnacle, glittering like the wheel, and trembling to its height upon the white planks like a short pillar of fire. — W. C. Russell: *A Three-stranded Yarn*.

In such descriptions especial care must be taken to observe the principles which have been presented above. The slightest departure from the purpose, the admission of a single detail not needed for the impression sought to be conveyed, or the omission of a detail which is needed for the picture, the least variation from the natural and effective order, the least over-emphasis of an unimportant detail, will throw the picture into disorder and destroy the illusion. The task of writing a perfect description of this kind is like that of painting a perfect picture. In fine work such as this every brush-stroke counts, and a stroke in the wrong place will mar the whole effect.

In description of this kind success depends also to a great extent upon the use of words and phrases which appeal to

the emotions and the imagination. Of especial value are so-called suggestive expressions, which, meaning perhaps little in themselves, can induce moods and arouse whole trains of images, a single word sometimes serving to call up a picture which could not be described in detail in an entire paragraph.

The harper thrummed with rapid fingers; the violin player flashed his bow back and forth across the strings; the flautist poured his breath in quick puffs of jollity, while Donatello shook the tambourine above his head, and led the merry throng with unwearied steps. As they followed one another in a wild ring of mirth, it seemed the realization of one of those bas-reliefs where a dance of nymphs, satyrs, or bacchanals is twined round the circle of an antique vase; or it was like the sculptured scene on the front and sides of a sarcophagus, where, as often as any other device, a festive procession mocks the ashes and white bones that are treasured up within. You might take it for a marriage-pageant; but after a while, if you look at these merry-makers, following them from end to end of the marble coffin, you doubt whether their gay movement is leading them to a happy close. A youth has suddenly fallen in the dance; a chariot is overturned and broken, flinging the charioteer headlong to the ground; a maiden seems to have grown faint or weary and is drooping on the bosom of a friend. Always some tragic incident is shadowed forth or thrust sidelong into the spectacle; and when once it has caught your eye you can look no more at the festal portions of the scene except with reference to this one slightly suggesting doom and sorrow.

—Hawthorne: *The Marble Faun*.

The magnificence of that moonlight scene gave me no deeper joy than I won from the fine spectacle of an old man whom I saw burning coffee one night in the little court behind my lodgings, and whom I recollect now as one of the most interesting people I saw in my first days at Venice. All day long the air had reeked with the odors of the fragrant berry, and all day long this patient old man — sage, let me call him — had turned the sheet-iron cylinder in which it was roasting over an open fire after the picturesque fashion of roasting coffee in Venice. Now that the night had

fallen, and the stars shone down upon him, and the red of the flame luridly illumined him, he showed more grand and venerable than ever. Simple, abstract humanity has its own grandeur in Italy; and it is not hard here for the artist to find the primitive types with which genius loves best to deal. As for this old man, he had the beard of a saint, and the dignity of a senator, harmonized with the squalor of a beggar, superior to which shone his abstract, unconscious grandeur of humanity. A vast and calm melancholy, which had nothing to do with burning coffee, dwelt in his aspect and attitude; and if he had been some dread supernatural agency, turning the wheel of fortune, and doing men, instead of coffee, brown, he could not have looked more sadly and weirdly impressive. When, presently, he rose from his seat, and lifted the cylinder from its place, and the clinging flames leaped after it, and he shook it, and a volume of luminous smoke enveloped him and glorified him — then I felt with secret anguish that he was beyond art, and turned sadly from the spectacle of that sublime and hopeless magnificence. — W. D. Howells: *Venetian Life*.

Besides the singing and calling, there is a peculiar sound which is only heard in summer. Waiting quietly to discover what birds are about, I become aware of a sound in the very air. It is not the midsummer hum which will soon be heard over the heated hay in the valley and over the cooler hills alike. It is not enough to be called a hum, and does but just tremble at the extreme edge of hearing. If the branches wave and rustle they overbear it; the buzz of a passing bee is so much louder, it overcomes all of it in the entire field. I cannot define it, except by calling the hours of winter to mind — they are silent; you hear a branch crack or creak as it rubs another in the wood, you hear the hoar frost crunch on the grass beneath your feet, but the air is without sound in itself. The sound of summer is everywhere — in the passing breeze, in the hedge, in the broad-branching trees, in the grass as it swings; all the myriad particles that together make the summer varied are in motion. The sap moves in the trees, the pollen is pushed out from grass and flower, and yet again these acres and acres of leaves and square miles of grass blades — for they would cover acres and square miles if reckoned edge to edge — are drawing their strength from the atmosphere. Exceedingly minute as these vibrations must be, their numbers perhaps may give them a volume almost

reaching in the aggregate to the power of the ear. Besides the quivering leaf, the swinging grass, the fluttering bird's wing, and the thousand oval membranes which innumerable insects whirl about, a faint resonance seems to come from the very earth itself. The fervor of the sunbeams descending in a tidal flood rings on the strung harp of earth. It is this exquisite undertone, heard and yet unheard, which brings the mind into sweet accord with the wonderful instrument of nature. — Richard Jefferies: *The Pageant of Summer*.

Narration.

63. A narrative is the presentation in language of successive related events occurring in time. Its distinctive feature is action or change. It is in this respect that it differs most widely from description, which represents an object as it appears at a single moment. Narrative is indeed akin to description in that it arouses images in the mind of the reader, but these images do not fuse, as in description, into a single picture; they pass before us in a connected series, each image pointing the way to the next until the end is reached.

Every narrative involves some description; a history, for example, requires much descriptive matter; but here, as in other forms of narration the descriptive matter is merely subsidiary and explanatory, and is kept subordinate to the main purpose of reciting events as they occur, one after another.

Although narratives are of many different kinds, it will serve our purpose best at this point to divide them into two principal classes: (1) simple narratives and (2) complex narratives, or narratives with plot. The leading principles of all narrative will be considered in connection with the first class. Plotted narratives, although they illustrate the same principles as do simple incidents, are so peculiar in their construction that they will be best treated under a separate heading.

64. Simple Narrative.—By a simple narrative is meant a narrative in which the action pursues its course from start to finish without check or delay. The series of events once set going, one happening follows upon another until the natural conclusion is attained. Such a narrative may be compared to the progress of a boulder which has been started rolling down a gently sloping hillside. Driven by the force of gravitation, the stone rolls on its way with increasing speed until it reaches the plain at the bottom, where, in time, its momentum being exhausted, it comes naturally to rest. The following is a good example of narrative of this kind:—

And the other fishing days when you got up before dawn and stole downstairs to the dim kitchen. A drink of milk, a doughnut, and a triangle of pie, then you stole out quietly to the barn and got the spading-fork. Then the search, armed with fork and tomato-can, under the broad leaves of the rhubarb bed, back of the hen-house and down by the cow barn, until you had enough worms for the day's sport. Then, of course, you left the fork sticking in the ground—you never *would* learn to put things away—and started off. Through the garden and orchard, stopping long enough for a handful of currants and a pocketful of sopsavines—over the pasture bars, eating a handful of huckleberries or low-bush blackberries here and there. Into the wood road—very dark and still in the dawn—where you stepped along very quietly so as not to disturb the bears. You knew perfectly well there were no bears, but you rather enjoyed the creepy sensation. Then out through the deep wet meadow grass to the river, where the sun was now beginning to burn away the wisps of mist, and the red-winged blackbirds were making a tremendous fuss over their housekeeping. You reached the riverbank at the pout hole, or the big rock, or the old willow (of course, you know the exact place), and *then* you started fishing. — *Atlantic Monthly*.

65. The essential requisites of simple narrative—as of all narrative—are unity, sequence, and climax.

66. Unity.—Unity in narrative has three aspects: unity of purpose, of subject, and of action. The first requires

that throughout the course of the narrative the writer hold consistently to a single idea or a single point of view (in the larger sense of the term). This underlying idea may be explicitly stated, as in the fable, it may be skilfully concealed, as in most simple incidents, or it may be no more than a peculiar atmosphere or tone which pervades the composition, as in the selection just quoted; but unless it is present in one form or another, the narrative will impress the thoughtful reader as pointless and not worth the telling.

Unity of subject requires that one and only one person or thing form the centre of interest. Other persons or things which may play a part in the series of incidents must be subordinated, however interesting they may be in themselves. The surest mark of the practised story-teller is his willingness to sacrifice attractive material in order that attention may be held to the principal subject.

Unity of action requires that a single line of progression be made evident throughout the narrative. Having marked out a straight and narrow path which he means to follow, the writer presses steadily onward, looking neither to the right nor to the left, until the end is reached. If other lines of action are necessary, they are combined with the main line and subordinated to it. The conclusion is kept in view all the time and nothing is admitted which does not carry the narrative forward towards it. This point furnishes the centre of unity to a narrative. When it is reached, the reason is apparent for all the details and incidents that have been previously mentioned.

These three phases of unity are mutually helpful. Unity of purpose, for example, compels unity of subject and tends to keep the action within proper bounds.

67. Sequence. — The narrative writer sees clearly (what his reader cannot see) the end for which all the incidents are recounted and to which they all contribute. This sug-

gests the chief rule of sequence: **That sequence of events is best in which each occurrence stated is necessary to the proper understanding of its successor.** The first event makes necessary a second; the second, a third; and so on to the end of the series. When the conclusion is reached, the reader, looking back over the narrative, sees that each event, in its proper place, was indispensable, and that the conclusion is the inevitable outcome of all the events that preceded it. In a well-written narrative the successive events are so closely knit that no one of them can be taken out or removed to another place without breaking up the continuity of the whole.

The following illustrates this close sequence of events:—

On the roof of a meat store in Salem, Massachusetts, a clothes-line was stretched and on it a wet handkerchief was hung to dry. This was seized by the wind, and twisted around an electric wire; by means of its dampness, this handkerchief conducted the electricity along the wire, and brought it into communication with other wires, running along which it reached the water-pipes in the cellar. From these the electricity sprang to the stove, on which stood a kettle of boiling fat, to which it communicated so strong a light that a workman who was near thought the fat was burning. In attempting to take the kettle from the stove, he received an electric shock which threw him against the wall. Pale with terror, the man ran into a room back of the workshop. Another workman, trying to bring him a glass of water, turned the brass faucet of the water-pipe, and was immediately thrown against the farthest corner of the room. For several minutes everything appeared to be turned into a galvanic battery; the nails on the wall were red hot, the water-pipes spouted out flames, and even the iron bands of the water pail showed signs of disturbance. Finally the cause of the commotion was discovered and ended, as soon as the wire was freed from the embrace of the wet handkerchief.

Events may be related either in the order in which they occurred, that is, in the time-order, or in the order of cause and effect. If possible, the two orders should coincide. In

the more abstract kinds of narrative such as the History of the Labor Movement, the Rise of Romanticism in England, and the like, it is often best to take up one line of cause and effect and arrange the selected events that belong to it in the time-order; then a second line of cause and effect with its selected events, and so on.

68. Climax. — Every good narrative has a cumulative effect; that is, the events grow in interest as the story goes on. This effect will come about naturally if the events are told clearly and straightforwardly, since the better we understand a subject the more we are interested in it; but the effect may be greatly enhanced by a skilful selection and arrangement of details. The expert story-teller, therefore, reserves his more attractive incidents for the latter part of the narrative. Climax is much more likely to be secured, also, if the end of the narrative is kept in view from the beginning and no detail is admitted which does not in some way help to forward the action.

In the following account of the way in which a taxidermist mounts an animal for the museum, the interest is skillfully heightened, as the narrative goes on, by bringing into prominence increasingly difficult features of the work: —

When an animal is received at the Museum of Natural History, an elaborate series of measurements are at once taken from it in the flesh. These are of invaluable assistance in the final work of mounting. Next the taxidermist, equipped with modelling wax and tools, goes to the Zoological Park and makes a miniature model of the animal from the living specimen there. This small model is prepared with great care, and the anatomy of each part is worked out to the minutest detail. It is here that the real genius of the modeller is shown — if he be an artist worthy of the name, he can put into the animal the result of his study and observation, and give it all the grace and beauty of life, with none of the stiffness of a mechanical structure. After the small model has been completed, the leg-bones and skull of the specimen to be mounted

are placed in position and wired; thus the general outline of the animal is given, and the basis of the life-sized model formed, exactly as a sculptor makes an armature for a large figure. On this framework or skeleton wet clay is piled, until the mass corresponds in some degree to the measurements taken from the animal in the flesh, and then the artist begins with his modelling tools to bring order out of chaos. Every part of the body is studied with the utmost care, and every layer of muscle, every cord and tendon, is reproduced exactly as it lies in a living animal. The sculptor has the whole body under his control at once, for the legs and neck are wired tightly and can be moved at will. From time to time the skin of the animal is tried on over the clay body to insure an exact fit, and any imperfections in the model are corrected.

When the manikin fits exactly, the last touches are given, and there stands on the pedestal a perfect animal minus the skin, for every layer of muscle and every cord is there, placed with the knowledge of a scientist and the skill of an artist. A plaster mould is then taken of the clay model, from which a cast is made. This cast is very thin, and is lined with burlap, to combine strength and durability with the minimum of weight. The clay model is now discarded and the cast allowed to dry, after which it is dressed with shellac to make it waterproof, and finally given a coat of glue. Then the skin is adjusted and the seams neatly sewed up with strong waxed twine. Contrary to the general idea, the ears, nose, and eyes are left until the last, and are carefully worked out in papier-mâché. This is at once one of the most difficult and interesting parts of the work, for the delicate lines of the nostrils and the modelling of the eyes require the utmost skill and closest study. In the eye lies the whole expression of the face, and the animal is made or marred by this one detail. After the finishing touches have been given, the specimen is set away to dry preparatory to being placed in the particular group for which it may have been designed.

69. The Elements of Simple Narrative.—A narrative must begin at a definite point of time and in a definite place; it must develop its subject in a series of incidents; it must come to a fitting conclusion. Its constituent elements may

therefore be said to be (1) the setting, that is, the time and place in which it occurs, (2) the beginning of the action, (3) the course of the action, (4) the conclusion. To these we may add (5) the persons (characters) or things which take part in the action, and (6) the purpose of the writer, already referred to.

In the following simple narrative these elements are readily distinguished. The place is an inn in a small English town. The time is two o'clock in the afternoon. The action proper begins with the arrival of the narrator at the inn. The events then follow in the order of their actual occurrence, and the conclusion (of this part of the story) is reached when the narrator has washed his hands and head at the pump. The characters are the narrator, the landlord, and the maid. The purpose is to entertain the reader by a series of familiar incidents told in a spirited, humorous way.

After walking about a dozen miles, I came to a town, where I rested for the night. The next morning I set out again in the direction of the northwest. I continued journeying for four days, my daily journeys varying from twenty to twenty-five miles. During this time nothing occurred to me worthy of any special notice. The weather was brilliant, and I rapidly improved both in strength and spirits. On the fifth day, about two o'clock, I arrived at a small town. Feeling hungry, I entered a decent-looking inn—within a kind of bar I saw a huge, fat, landlord-looking person, with a very pretty, smartly-dressed maiden. Addressing myself to the fat man, "House!" said I, "house! Can I have dinner, house?"

"Young gentleman," said the huge fat landlord, "you are come at the right time, dinner will be taken up in a few minutes, and such a dinner," he continued, rubbing his hands, "as you will not see every day in these times."

"I am hot and dusty," said I, "and should wish to cool my hands and face."

"Jenny!" said the huge landlord, with the utmost gravity, "show

the gentleman into number seven that he may wash his hands and face."

"By no means," said I; "I am a person of primitive habits, and there is nothing like the pump in weather like this."

"Jenny!" said the landlord, with the same gravity as before, "go with the young gentleman to the pump in the back kitchen, and take a clean towel along with you."

Thereupon the rosy-faced, clean-looking damsel went to a drawer, and producing a large, thick, but snowy-white towel, she nodded to me to follow her; whereupon I followed Jenny through a long passage into the back kitchen.

And at the end of the back kitchen there stood a pump; and going to it, I placed my hands beneath the spout, and said, "Pump, Jenny"; and Jenny incontinently, without laying down the towel, pumped with one hand, and I washed and cooled my heated hands.

And, when my hands were washed and cooled, I took off my neckcloth, and unbuttoning my shirt collar, I placed my head beneath the spout of the pump, and I said unto Jenny, "Now, Jenny, lay down the towel, and pump for your life."

Thereupon Jenny, placing the towel on a line-horse, took the handle of the pump with both hands and pumped over my head as handmaid had never pumped before; so that the water poured in torrents from my head, my face, and my hair down upon the brick floor.

And after the lapse of somewhat more than a minute, I called out with a half-strangled voice, "Hold, Jenny!" and Jenny desisted. I stood for a few moments to recover my breath, then, taking the towel which Jenny proffered, I dried composedly my hands and head, my face and hair; then, returning the towel to Jenny, I gave a deep sigh and said, "Surely this is one of the pleasant moments of life." — Borrow: *Lavengro*.

70. Complex Narrative. — Complex narrative (narrative with plot, or plotted narrative) differs primarily from simple narrative in that **some check or hindrance is interposed to the forward movement of the action.** This leads to a conflict more or less prolonged, to suspense regarding the outcome, to a crisis, climax, or point of greatest tension, and to a con-

clusion, or point at which the movement is brought to an end.

If simple incident is compared to the movement of a boulder rolling down a gentle declivity, complex narrative may be compared to the descent of the same boulder down a steeper slope on which there are other boulders, trees, houses, and human beings. The rock, moving with increasing swiftness, encounters on its way one or more of these obstacles. It strikes a tree and is deflected from its course; it strikes a house and tears away a part of it, frightening the inmates; it strikes a man and kills him; ultimately perhaps, it strikes another boulder, larger than itself, and is shattered to fragments.

Any simple narrative may be turned into narrative with plot by inserting at the proper point an obstacle which checks the progress of the action and leads to a struggle of some kind. This fact is illustrated by the narratives below. In the left-hand column is a simple incident, in the right-hand column is the same incident transformed into a complex narrative by the introduction of the thunder-storm, the swollen streams, the flies, etc., as obstacles:—

At three in the morning we left Leon for Galicia on horseback. The way led at first through a wood which extended for some distance in the direction in which we were going. After riding about five leagues through a level country and crossing several streams, we began to enter the mountainous district which surrounds Astorga. A few hours later we arrived at our destination.

At three in the morning, we departed for Galicia. We had scarcely proceeded half a league when we were overtaken by a thunder-storm of tremendous violence. We were at that time in the midst of a wood which extends to some distance in the direction in which we were going. The trees were bowed almost to the ground by the wind or torn up by the roots, whilst the earth was ploughed up by the lightning, which burst all around and nearly blinded us. The spirited

Andalusian on which I rode became furious, and bounded into the air as if possessed. Owing to my state of weakness, I had the greatest difficulty in maintaining my seat, and avoiding a fall which might have been fatal. A tremendous discharge of rain followed the storm, which swelled the brooks and streams and flooded the surrounding country, causing much damage amongst the corn. After riding about five leagues, we began to

enter the mountainous district which surrounds Astorga: the heat now became almost suffocating; swarms of flies began to make their appearance, and settling down upon the horses, stung them almost to madness, whilst the road was very flinty and trying. It was with great difficulty that we reached Astorga, covered with mud and dust, our tongues cleaving to our palates with thirst.

— Borrow: *The Bible in Spain*.

71. Elements of Complex Narrative. — The broad features of complex narrative are the same as those of simple narrative. Certain elements, however, are peculiar to it, and to them we shall need to pay particular attention. They are as follows: (1) the Obstacle, (2) the Plot, (3) the Characters, (4) Suspense.

72. The Obstacle. — Since the obstacle is anything which obstructs the movement and brings about a conflict, it may take a great variety of forms, from the purely physical, as in the narrative just quoted, to the purely mental or spiritual as in the following, where the conflict takes place in the mind of the character.

Godfrey rode along slowly, representing to himself the scene of confession to his father from which he felt that there was now no longer any escape. The revelation about the money must be made the very next morning; and if he withheld the rest, Dunstan would be sure to come back shortly, and, finding that he must bear the brunt of his father's anger, would tell the whole story out of spite, even though he had nothing to gain by it. There was one step, perhaps, by which he might still win Dunstan's silence and put off the evil day: he might tell his father that he had himself spent the money paid to him by Fowler; and as he had never been guilty

of such an offence before, the affair would blow over after a little storming. But Godfrey could not bend himself to this. He felt that in letting Dunstan have the money, he had already been guilty of a breach of trust hardly less culpable than that of spending the money directly for his own behoof; and yet there was a distinction between the two acts which made him feel that the one was so much more blackening than the other as to be intolerable to him.

"I don't pretend to be a good fellow," he said to himself; "but I'm not a scoundrel — at least, I'll stop short somewhere. I'll bear the consequences of what I *have* done sooner than make believe I've done what I never would have done. I'd never have spent the money for my own pleasure — I was tortured into it." — George Eliot: *Silas Marner*, chap. viii.

In the more serious kinds of narrative the obstacle may be thought of as representing ideas, laws, customs, or social conventions, with which the hero comes in conflict. In the opening chapter of *Silas Marner*, Silas is opposed not only by William Dane but by the customs and traditions of the Lantern Yard brethren. Ivanhoe in the joust with Front de Bœuf fights against the Norman ascendancy. *The Talisman* is the story of the struggle between the Occident, represented by Richard, and the Orient, represented by Saladin.

73. The Plot. — The series of events brought about by the introduction of one or more obstacles is termed the *plot*.

A plot may be regarded as a complication or entanglement in the relations of the actors, followed by a disentangling or solution. As we read the narrative we see this complication arise. We feel the growing intensity of the clash between the actors. We follow the conflict to its culmination at some point in the story. Finally we observe the consequence, outcome, or conclusion of the whole matter. We may illustrate these elements by outlining a simple plot. A young lawyer who belongs to one of the leading

political parties becomes a candidate for the office of Prosecuting Attorney in a district where the majority of the voters belong to his own party. Since the office has always been held by some member of this party, he thinks he is as good as elected. An obstacle, however, soon appears in the person of an opposing candidate, a shrewd and unscrupulous politician, who has become possessed of evidences of corrupt practices in the previous administration of the office. The history of these practices is disclosed. There is intense indignation. Many of the younger man's adherents go over to the other party. The campaign is conducted with increasing bitterness of feeling on both sides, which culminates on the day before the election in a personal assault upon the younger candidate by the henchmen of the elder. The tide of sympathy and opinion now turns. The election is held, and the younger man wins by a large majority.

In this outline we may detect three distinct parts of the plot which deserve special attention. They are: (1) the beginning, (2) the climax or height of interest, (3) the conclusion.

74. The Beginning.—In the beginning part, sometimes called the *exposition*, the time and place of the action are told and the characters are introduced. The beginning should not, however, be merely descriptive or reflective. Since the essential feature of narrative is action, the story should move forward from the very beginning; and, as it moves, the setting and the characters should reveal themselves as elements of the plot. A fine illustration of the way in which a skilful story-teller will make the setting and characters appear as the action unfolds itself is seen in the opening chapter of *The Talisman*:—

The burning sun of Syria had not yet attained its highest point in the horizon, when a knight of the Red Cross, who had left his distant northern home and joined the host of the Crusaders in

Palestine, was pacing slowly along the sandy deserts which lie in the vicinity of the Dead Sea, or, as it is called, the Lake Asphaltites, where the waves of the Jordan pour themselves into an inland sea, from which there is no discharge of waters.

The warlike pilgrim had toiled among cliffs and precipices during the earlier part of the morning; more lately, issuing from those rocky and dangerous defiles, he had entered upon that great plain, where the accursed cities provoked, in ancient days, the direct and dreadful vengeance of the Omnipotent. . . .

As the Knight of the Couchant Leopard continued to fix his eyes attentively on the yet distant cluster of palm trees, it seemed to him as if some object was moving among them. The distant form separated itself from the trees, which partly hid its motions, and advanced towards the knight with a speed which soon showed a mounted horseman, whom his turban, long spear, and green caftan floating in the wind, on his nearer approach, showed to be a Saracen cavalier. "In the desert," saith an Eastern proverb, "no man meets a friend." The Crusader was totally indifferent whether the infidel, who now approached on his gallant barb, as if borne on the wings of an eagle, came as friend or foe; perhaps as a vowed champion of the Cross, he might rather have preferred the latter. He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked his horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests.

With the appearance of the obstacle—the Saracen in this case—the conflict begins, and the plot, as the saying is, 'thickens.'

75. The Climax.—In every complex narrative there is a centre of interest, a culminating point to which the narrative looks forward. This may not come until the very end, but usually it occurs at a little distance from the end. It is at this point that the conflict reaches its highest tension and suspense is consequently greatest. This juncture in the series of events is known technically as the *climax*, or

point of highest interest. It has also been called the turning-point, because at this point the reader's interest usually undergoes a change: in all that precedes he is interested in the conflict; in all that follows he is interested in the outcome of the conflict.

In the following narrative the climax is probably to be found in the words, "The burn was roaring now." Up to this point we are interested in the way in which the minister struggles against the prejudices of the Auld Lichts; from this point on we are interested in the result of his exposure.

Many years have elapsed since Providence flung Mr. Watts out of the Auld Licht kirk. Mr. Watts was a probationer who was tried before Mr. Dishart, and, though not so young as might have been wished, he found favor in many eyes. "Sluggard in the laft, awake!" he cried to Belle Whamond, who had forgotten herself, and it was felt that there must be good stuff in him. A breeze from heaven exposed him on Communion Sabbath.

On the evening of this solemn day the door of the Auld Licht kirk was sometimes locked, and the congregation repaired, Bible in hand, to the commonty. They had a right to this common on the Communion Sabbath, but only took advantage of it when it was believed that more persons intended witnessing the evening services than the kirk would hold. On this day the attendance was always very great.

It was the Covenanters come back to life. To the summit of the slope a wooden box was slowly hurled by Hendry Munn and others, and round this the congregation quietly grouped to the tinkle of the cracked Auld Licht bell. With slow, majestic tread the session advanced up the steep common, with the little minister in their midst. He had the people in his hands now, and the more he squeezed them the better they were pleased. The travelling pulpit consisted of two compartments, the one for the minister and the other for Lang Tammas, but no Auld Licht thought that it looked like a Punch and Judy puppet show. This service on the common was known as the "tent preaching," owing to a tent being frequently used instead of the box. Mr. Watts was conducting the

services on the common. It was a fine, still summer evening, and loud above the whisper of the burn from which the common climbs, and the labored "pechs" of the listeners, rose the preacher's voice. The Auld Lights in their rusty blacks—they must have been a more artistic sight in the olden days of blue bonnets and knee-breeches—nodded their heads in sharp approval; for though they could swoop down on a heretic like an eagle on carrion, they scented no prey. Even Lang Tammas, on whose nose a drop of water gathered when he was in his greatest fettle, thought that all was fair and above board. Suddenly a rush of wind tore up the common, and ran straight at the pulpit. It formed in a sieve, and passed over the heads of the congregation, who felt it as a fan, and looked up in awe. Lang Tammas, feeling himself all at once grow clammy, distinctly heard the leaves of the pulpit Bible shiver. Mr. Watts's hands, outstretched to prevent a catastrophe, were blown against his side, and then some twenty sheets of closely written paper floated into the air. There was a horrible dead silence. The burn was roaring now. The minister, if such he can be called, shrunk back in his box, and, as if they had seen it printed in letters of fire on the heavens, the congregation realized that Mr. Watts, whom they had been on the point of calling, read his sermon. He wrote it out on pages the exact size of those in the Bible and did not scruple to fasten these into the Holy Book itself. At theatres, a sullen thunder of angry voices behind the scene represents a crowd in a rage, and such a low, long-drawn howl swept the common when Mr. Watts was found out. To follow a pastor who "read" seemed to the Auld Lights like claiming heaven on false pretences. In ten minutes the session alone, with Lang Tammas and Hendry, were on the common. They were watched by many from afar off, and, when one comes to think of it now, looked a little curious jumping, like trout at flies, at the damning papers still fluttering in the air. The minister was never seen in our parts again, but he is still remembered as "Paper Watts."—Barrie: *Auld Licht Idylls*.

76. The Conclusion.—After the climax the interest of the reader takes on, as has been said, a different character. Directed, in the earlier part of the narrative, upon the conflict, it now shifts to the outcome or explanation. The

reader wishes to learn the consequences of the battle, the fate of the hero, the solution of the mystery. It is the business of the conclusion to satisfy his curiosity in regard to these matters, and thus to bring the series of events to a fitting termination. Since the conclusion, like the beginning, is an organic part of the plot, it must not be an arbitrary cutting-off of the action, but a natural and necessary outcome of the events that have preceded it.

The conclusion may be of at least four different kinds:

1. Tragic, when the chief character, encountering an obstacle which his own act has raised up, is overcome.
2. Pathetic, when the outcome, actually unfortunate, might have been otherwise.
3. Cheerful, when the character, after a serious conflict, succeeds in overcoming the obstacle.
4. Humorous, when the conflict turns out to have been based upon a misapprehension.

The tragic conclusion is exemplified in Poe's *Fall of the House of Usher*, the pathetic, in Hale's *Man without a Country* and Allen's *The Choir Invisible*. *David Copperfield* is a good instance of a novel with a cheerful ending. The humorous conclusion is too common to need illustration, but perhaps Aldrich's *Marjorie Daw* reveals most clearly the elements which give to it its peculiar quality.

77. Characters of the Story. — In the greater number of fictitious narratives the plot arises from a conflict between persons. The hero, or chief character of the story, in his progress toward the goal of his desire is opposed by a second character. The plot then takes the form of a contest between the two, the minor characters ranging themselves on one side or the other according to their interests.

The actions of the characters are determined in part by forces from within, in part by forces from without. The inward forces are, in general, dispositions, feelings, and

acts of the will. A man is driven to some course of action by ambition, love, despair, jealousy, or other emotion. Confronted by a choice of good and evil, he decides to take one course or the other — that is he exerts his will — and a train of consequences follows.

The outward forces are such as arise from the surroundings — the so-called environment — or from stress of circumstances. They may be either natural or social. A simple illustration of the former class is seen in the effect of the weather upon the temper of certain persons. Less superficial examples are to be found in Hawthorne's *Great Stone Face* and Thomas Hardy's *Return of the Native*, in which natural scenery affects profoundly both character and conduct. The term *social forces* may be applied to the influences which proceed from the nature of the community in which the character moves. They are usually embodied in institutions such as the family, the state, and the church, with their peculiar laws, customs, conventions, and dogmas. Public opinion may also be included under this head. For good examples of the operation of social forces of various kinds the student may turn to *Ivanhoe*, where he will notice that each class of society is constrained by its peculiar traditions: Wamba must submit to the laws of serfdom, the Templar to the rules of his order, *Ivanhoe* to the conventions of chivalry, even the King to the rights of the barons and to public sentiment.

Accident is frequently employed as an outward force in narrative, but it should be used sparingly and with caution. Accidents do happen, and when they happen, they may lead to important consequences; but a too frequent use of this device tends to break, or at least seriously to weaken, the threads of cause and effect which should bind together all parts of the narrative into a single web.

Although a character may be shown as acting under the exclusive domination either of inward or of outward forces,

in the best narratives the two are intimately connected. The emotions and the volitions which arise within the mind are shown to be in large part the outcome of the situations in which the character is involved.

The forces which drive characters to action are known as *motives*. An action which appears to be the natural outcome of a character's disposition under the given circumstances is said to be properly motivated or motivated. Actions which are not adequately motivated strike the reader as forced and unnatural; the characters appear to act as the writer wishes them to act, not as real characters would act in the same situations.

Character may be either real, as in historical narrative, or fictitious, as in novels and short stories, but even in the latter case the best characters are those which are taken from real life. The young writer will do well to follow the example of the great novelists in this particular. Instead of trusting to his imagination alone, he should carefully observe the persons whom he knows best or whom he finds most interesting. Such characters can and should be modified to suit the purposes of the narrative in which they are made to play a part.

Certain types of character are better suited than others for the uses of plotted narrative. It is especially to be noted that an excess of any one quality, good or bad, is likely to raise up obstacles and so to bring about conflicts. Absent-mindedness, one-sidedness, conservatism, radicalism, obstinacy, prejudice, pride, ambition, bashfulness, innocence, timidity, deceitfulness, carelessness, selfishness, vanity, treachery, — such characteristics as these easily involve the hero of a story in difficulties and give opportunity for the development of an interesting plot.

78. Suspense. — Suspense is the attitude of expectant curiosity with which we watch the development of the plot.

It is one of the most powerful sources of interest in narrative, but to use it properly and make the most of it requires much skill. If the plot moves too rapidly the reader's curiosity is satisfied before it is fully aroused; if the plot moves too slowly the narrative becomes tedious and the reader is inclined to "skip." To make the reader wait, but not to make him wait too long, is a rule which good story-writers try to observe.

Suspense is advisable just before the culminating point of interest is reached, and it is secured usually by introducing descriptive details or explanations. Sometimes suspense is secured by beginning at some point along in the story, the events leading up to the first scene being afterward introduced as an explanation, or as a part of a subsequent conversation between two of the characters. Description detains the attention, but it must be relevant, or its introduction is resented by the reader. In most parts of a narrative, however, movement rather than suspense is desirable, and this is secured by reducing or omitting descriptions, by hurrying over details and condensing lesser actions and events as much as possible. Especially is movement desirable when the culmination or principal action is reached, and, in general, those parts of a narrative which portray rapid action should show it by a hurried manner of treatment.

79. Helps to Narration. — It has already been indicated that description is frequently used in narratives of all kinds. Usually description forms the introduction of a scene or story, giving it a time and a place and an air of reality. Character descriptions and portrait sketches are also employed in narratives, and their use is obvious both for detaining the attention upon the chief characters of interest, and for aiding in the appreciation of the subsequent actions of the characters. Contrasts of characters are another help to

narration: two unlike characters serving to set each other off and to give greater distinction to both. Contrasts of scenes are also helpful: scenes which are full of action alternating with scenes of a comparatively quiet character. Transitions are everywhere important but nowhere more so than in narration. When to indicate plainly a change of scene, and when to leave the change to be inferred is a problem best solved by noticing the practice of the standard writers of narratives. Episodes afford relief to a reader when they are introduced into a long narrative of intense action, but are elsewhere out of place: the short story and the narrative of adventure are hindered rather than helped by the introduction of episodes.

Conversation gives life and variety to narrative and is one of the most interesting and effective ways of presenting character. Its proper management, however, is by no means easy. The main principles to be observed are:—

1. Conversation should have point and purpose. It should either (*a*) bring out some trait of character essential to the understanding of the plot, or (*b*) should help carry on the action. The best conversation does both.

2. The personages of the narrative should speak “in character,” that is, they should say what is natural to them in the given situation.

Conversation, no matter how brilliant or amusing, which does not fulfil these two requirements, is digression, and should be rigidly excluded.

The following is a good example of brightly written conversation, in which every speech helps to reveal the character of the speaker and at the same time to bring out the main point of the dialogue:—

As I sat there, gazing now at the blue heavens, now at the downs before me, a man came along the road in the direction in which I had hitherto been proceeding: just opposite to me he stopped, and, looking at me, cried—“Am I right for London, master?”

He was dressed like a sailor, and appeared to be between twenty-five and thirty years of age—he had an open manly countenance, and there was a bold and fearless expression in his eye.

"Yes," said I, in reply to his question; "this is one of the ways to London. Do you come from far?"

"From —," said the man, naming a well-known sea-port.

"Is this the direct road to London from that place?" I demanded.

"No," said the man; "but I had to visit two or three other places on certain commissions I was intrusted with; amongst others to —, where I had to take a small sum of money. I am rather tired, master; and, if you please, I will sit down beside you."

"You have as much right to sit down here as I have," said I, "the road is free for every one; as for sitting down beside me, you have the look of an honest man, and I have no objection to your company."

"Why, as for being honest, master," said the man, laughing and sitting down beside me, "I hav'n't much to say—many is the wild thing I have done when I was younger; however, what is done, is done. To learn, one must live, master; and I have lived long enough to learn the grand point of wisdom."

"What is that?" said I.

"That honesty is the best policy, master."

"You appear to be a sailor," said I, looking at his dress.

"I was not bred a sailor," said the man, "though when my foot is on salt water, I can play the part—and play it well too. I am now from a long voyage."

"From America?" said I.

"Farther than that," said the man.

"Have you any objection to tell me?" said I.

"From New South Wales," said the man, looking me full in the face.

"Dear me," said I.

"Why do you say 'Dear me'?" said the man.

"It is a very long way off," said I.

"Was that your reason for saying so?" said the man.

"Not exactly," said I.

"No," said the man, with something of a bitter smile; "it was

something else that made you say so; you were thinking of the convicts."

"Well," said I, "what then — you are no convict."

"How do you know?"

"You do not look like one."

"Thank you, master," said the man, cheerfully; "and to a certain extent, you are right — bygones are bygones — I am no longer what I was, nor ever will be again; the truth, however, is the truth — a convict I have been — a convict at Sydney Cove." — Borrow: *Lavengro*.

Exposition.

80. The Nature of Exposition. — Description aims to make the reader see the image of an object as the writer saw the object itself. Description pictures things; it offers itself as a substitute for original seeing, hearing, touching, smelling, tasting. Exposition, or explanation, goes deeper. Exposition aims to make the reader understand the meaning or significance of the object as the writer understands this meaning or significance. Exposition interests us in the *idea* of the thing, in some theory about the thing, in some explanation of the thing rather than in the thing itself. It may employ descriptive details, but its main concern is with the *notion* of the thing.

In the following, for example, Ruskin is not describing a particular pool of water, but is explaining to us the idea which he announces in the last sentence of the quotation, — an idea that suggests itself to him as he looks into any pool.

The fact is, that there is hardly a roadside pond or pool which has not as much landscape *in* it as above it. It is not the brown, muddy, dull thing we suppose it to be; it has a heart like ourselves, and in the bottom of that there are the boughs of the tall trees, and the blades of the shaking grass, and all manner of hues, of variable, pleasant light out of the sky; nay, the ugly gutter, that stagnates over the drain bars, in the heart of the foul city, is not altogether base; down in that, if you will look deep enough, you may see the dark, serious blue of far-off sky, and the passing of

pure clouds. It is at your own will that you see in that despised stream, either the refuse of the street, or the image of the sky — so it is with almost all other things that we unkindly despise.

— *Modern Painters*, Vol. I.

Gardens and towers and other descriptive details are mentioned in the following, but the purpose of the writer (Matthew Arnold) is not to give us an image of Oxford; it is to explain to us the influence of Oxford through the ages.

Beautiful city! so venerable, so lovely, so unravaged by the fierce intellectual life of our century, so serene!

“There are our young barbarians, all at play!”

And yet, steeped in sentiment as she lies, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Age, who will deny that Oxford, by her ineffable charm, keeps ever calling us nearer to the true goal of all of us, to the ideal, to perfection, — to beauty, in a word, which is only truth seen from another side? — nearer, perhaps, than all the science of Tübingen. Adorable dreamer, whose heart has been so romantic! who hast given thyself so prodigally, given thyself to sides and to heroes not mine, only never to the Philistines! home of lost causes, and forsaken beliefs, and unpopular names, and impossible loyalties! what example could ever so inspire us to keep down the Philistine in ourselves, what teacher could ever so save us from that bondage to which we are all prone, that bondage which Goethe, in his incomparable lines on the death of Schiller, makes it his friend's highest praise (and nobly did Schiller deserve the praise) to have left miles out of sight behind him; the bondage of “*was uns alle bündigt, DAS GEMEINE!*” She will forgive me, even if I have unwittingly drawn upon her a shot or two aimed at her unworthy son; for she is generous, and the cause in which I fight is, after all, hers. Apparitions of a day, what is our puny warfare against the Philistines, compared with the warfare which this queen of romance has been waging against them for centuries, and will wage after we are gone? — Arnold: *Essays in Criticism*, First Series.

The following is confessedly explanatory, and may be taken as a typical specimen of exposition of the direct didactic sort: —

Science is, I believe, nothing but *trained and organized common sense*, differing from the latter only as a veteran may differ from a raw recruit: and its methods differ from those of common sense only as far as the guardsman's cut and thrust differ from the manner in which a savage wields his club. The primary power is the same in each case, and perhaps the untutored savage has the more brawny arm of the two. The *real* advantage lies in the point and polish of the swordsman's weapon; in the trained eye quick to spy out the weakness of the adversary; in the ready hand prompt to follow it on the instant. But, after all, the sword exercise is only the hewing and poking of the clubman developed and perfected.

So, the vast results obtained by Science are won by no mystical faculties, by no mental processes, other than those which are practised by every one of us, in the humblest and meanest affairs of life. A detective policeman discovers a burglar by the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction by which a lady, finding a stain of a peculiar kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way, in kind, from that by which Adams and Leverrier discovered a new planet.

The man of science, in fact, simply uses with scrupulous exactness the methods which we all, habitually and at every moment, use carelessly; and the man of business must as much avail himself of the scientific method — must be as truly a man of science — as the veriest bookworm of us all; though I have no doubt that the man of business will find himself out to be a philosopher with as much surprise as M. Jourdain exhibited when he discovered that he had been all his life talking prose. — Huxley: *The Scientific Method*.

81. Characteristics of Exposition. — We notice the following characteristics in the preceding quotations from Ruskin, Arnold, and Huxley: —

(1) The subject about which the writer is discoursing is an idea, a notion, a theory, a concept, or even a whole phi-

losophy; and not a particular thing that appeals to one of the five senses. It is what the right-minded person will see in despised things that Ruskin is explaining to us; what Oxford means to Arnold as an enemy of Philistinism that engages our attention; what science really is that Huxley is defining for us.

(2) The writer feels that the subject *needs* explanation; it is misunderstood by most people; he has found an explanation that *simplifies* the whole complex matter; and he offers his simple explanation in order to make a hard thing easy to understand. Ruskin feels that his notion about pools is true, and new, and enlightening; Arnold is sure that he has stated for us the mission of Oxford as it has never been stated before, and that it must command our immediate assent; Huxley makes us feel that this new notion of science as trained and organized common sense might have occurred to any of us, if we had only thought long enough about the matter.

(3) The writer speaks from *personal experience*. He is offering us an explanation that he has thought out, or hit upon, himself; and, consequently, he assumes the rôle of teacher with confidence. Like all good teachers, he aims, chiefly, to make himself understood *clearly*. The explanation which he makes out of his personal experience is a new explanation, the only true explanation, and pains must be taken to avoid all possible misunderstanding; he must use words that are familiar, must illustrate his idea constantly, must proceed from old and familiar things to the less familiar and the new.

(4) The result of the writer's effort is finally (a) to satisfy our desire to reach a *definition* of a thing or idea whose boundaries have been vague; and (b) to satisfy our instinct for *classification*. Ruskin is not only helping us to a wider notion of pools and their lessons to man, and thus to a better definition of them, but he is helping us to place them in the

class of things that are spiritually valuable. Arnold is not only defining Oxford as a force in civilization, but he is also leading us to discriminate between educational institutions as either (1) those that work for true ideals or (2) those that easily surrender to the false ideals of the passing day. Huxley is not only defining science; he is also providing us with an analysis of all knowledge as either (1) trained and organized, or (2) untrained and unorganized. We shall next consider this twofold process of exposition, — definition, and classification, through analysis.

82. The Process of Exposition. Analysis. — The process of exposition is always an *analysis* of the idea to be expounded, — an **analysis ending in a partial or complete definition and classification of the idea.** Whether the definition and classification reached by the writer is partial or complete depends (1) upon the possibilities of the particular case in hand, and (2) upon the immediate purpose of the writer.

(1) As to the possibilities of perfect and complete definition and classification, it is doubtful if that has ever been, or ever can be, attained. The progress of knowledge seems to render perfect and complete definition and classification an impossibility. If, for instance, evolution be confidently defined as “the progressive modification of species by the agency of natural selection,” some keen observer, like John Fiske, is sure to come forward with a further modification, — “the prolongation of infancy,”¹ — which may make necessary a qualification of the definition, or an addition to it. There has never been a classification of any subject that has proved to be permanent, or even thoroughly satisfactory to the maker at the time he made it; for something significant is always left out, something exceptional is still to be provided for.

¹ *Outlines of Cosmic Philosophy*, Pt. II., ch. xvi., 21, 22.

(2) All that we can hope for in working towards a definition or a classification, therefore, is that it will serve our immediate purpose, — to render perfectly clear to our reader the idea that we wish to convey, and to provide room for all of the thoughts that we wish to present. In learning to do this, however, we shall be helped by considering perfect and complete definition and classification as a possibility; and by observing the rules for logical definition, and for logical division, as far as we may observe them.

83. Rules for Logical Definition. — To define an idea is to put it in its appropriate class and then to show how it differs from the other members of that class. The class is called the *genus*; the characteristic which distinguishes the idea from others in the same class is called the *differentia*.

| THE IDEA. | THE GENUS. | THE DIFFERENTIA. |
|---------------------|---|--|
| Art is | the conscious utterance of thought by speech or action | to any end. |
| Literature is . . . | the written record of valuable thought . . | having other than merely practical purposes. |
| Nature is. | a collective name for all facts, or a name for the mode in which all things take place, — a conception which might be formed of their manner of existence as a mental whole . . . | by a mind possessing a complete knowledge of them. |

| THE IDEA. | THE GENUS. | THE DIFFERENTIA. |
|------------------------|---|--|
| Laws of Nature are | general propositions expressing. | the conditions of the invariable occurrence of phenomena. — not ourselves — |
| God is. | the enduring power which makes for right- eousness. | |
| Style is | proper words | in proper places. |
| Criticism is | a disinterested en- deavor to learn and propagate | the best that is known and thought in the world. |

Rule 1. — The logical definition should exclude from the class all that does *not* belong in the class. Thus in the idea of Art, as defined by Emerson above, there is no room for any beautiful thing that is not purposive. The words “to any end” compel us to exclude from the domain of art everything that is without theme and purpose. All “happy hits” as Emerson himself calls them, — all “accidents,” belong in another class.

Rule 2. — The logical definition should include in the class all that *does* belong in the class. Thus, on scrutinizing Morley’s definition of literature above, we see that he has included all that gives pleasure, all that gives a personal point of view, all that hints at the man writing, all that we call *style*. Nothing is excluded from this definition that should be included in it.

Rule 3. — The logical definition should be expressed in terms that are simpler and more familiar than the term defined. Mill has a hard task in hand when he attempts to define the term

Nature. He simplifies it for us, however, when he uses the words, "*all facts*," and then moves on to the expression "*the mode in which all things take place*," and finally to "*a conception*," etc. Here is a perfect illustration of good exposition, which makes hard things easy by proceeding from the familiar to the more remote.

Rule 4. — The logical definition should be as brief as possible and should not introduce any derivative of the word to be defined. In looking closely at Mill's definition of the laws of Nature above, we are moved to admiration of the brevity of statement. We experience a shock when we read that these laws are really only "general propositions," or forms of words; but on thinking further we see clearly (what he wishes us to see) that these laws are, after all, nothing more than man's truest statement of the facts that he has observed. We see, also, how a bungler would easily have fallen into the blunder of using the word *natural* where Mill uses the word *invariable*. No one, who has not tried seriously to make a satisfactory definition for himself, can appreciate the brevity, the economy, the felicity, of Matthew Arnold's differentia, — "not ourselves"; or Dean Swift's "proper words, in proper places." There is often something dynamic in real definition; Matthew Arnold's definition of criticism includes a call to missionary effort.

It must be remembered that the final definition stands at the very end of a long process of trial and experiment. The best way to secure acceptance of your final definition is to record all of the thoughts, reflections, new starts, and inspirations, conclusions, and modification of conclusions, that have come to you while thinking in the direction of a final definition. You may be sure that the best method to pursue in writing a definitive essay is to give an honest account of your own mental experience while thinking of the idea to be expounded. There will be, on the way, partial definitions, perhaps wrong definitions, corrected and en-

larged definitions, definitions modified by new facts ascertained by reading. All of these should be faithfully recorded with full explanation, and illustration, if your reader is to be put into the frame of mind in which he will accept your final definition.

84. Rules for Logical Division. — Complementary to logical definition is the analysis that leads to a logical division of the subject,—to a satisfactory classification of one's material. Here, again, it must be noted that a perfect and complete division and classification is hardly to be attained. The thing to be aimed at is such a division as will simplify matters and subserve the immediate purpose of the writer, enabling him to convey to the reader the idea which he has in mind with brevity, economy, and a measure of grace. The division of the subject offers to the expository writer his greatest opportunity. He may divide his material so that the important things cannot fail to be remembered; he may divide so that the division itself shall explain his idea and persuade others to adopt his view; he may divide so as to incite to action, if action is desired. A happy division will become memorable,—such as Matthew Arnold's division of the English into Philistines, Barbarians, Populace, and the Children of Light; and so will an unfortunate division like President Taylor's, "We are at peace with all the world and on terms of amity with the rest of mankind."

The rules for logical division will help the writer to achieve brevity, economy, and simplicity in his exposition, for they are based upon known laws of mind.

85. Rule 1. — Logical division means that the subject must be divided on one and only one principle or system. The result of neglecting this rule is confusion of ideas. The importance of the rule is clear to all serious people. It makes a vast difference whether an economist divides his subject

into (1) Land, (2) Capital, (3) Labor; or into (1) Labor, (2) The Products of Labor; or into (1) Land, (2) The Products of Land; or into (1) Capital, (2) The Applications of Capital. The division of the subject will indicate the limitations of the writer; it will reveal to those who know the subject the writer's bias, the writer's inclination, the writer's attitude towards the general questions involved in the subject. When Ruskin entered the field of political economy he brought derision upon himself by the new classifications that he proposed. He had, however, one strong point in his favor, — the clearness and completeness of his classifications.

A single reading of Ruskin's *Fors Clavigera*, Letter V., in which he arraigns the accepted political economy of the time, discovers the following outline: —

- A. The essentials which ought to be secured by a true Political Economy.
 - (a) Material things essential to life.
 - (1) Pure air; (2) Water; (3) Earth. (Advantages of each.)
 - (b) Immaterial things essential to life.
 - (1) Admiration; (2) Hope; (3) Love. (Each is defined and its value stated.)
- B. What under modern Political Economy is done with these.
 - (a) With the Material things essential to life.
 - (1) The air is vitiated by the smoke of factories and towns.
 - (2) The water of rivers is made foul by sewage.
 - (3) The earth is made a deadly battle-ground instead of a life-giving harvest field.
 - (b) With the Immaterial things essential to life.
 - (1) Instead of Admiration for the past there is contempt and conceit.
 - (2) Instead of Hope there is lack of spirit and patriotism.
 - (3) Instead of Love the constant instinct of man is assumed by Political Economy to be the desire to defraud his neighbor.

It need hardly be added that the ideas so clearly classified by Ruskin have won their way into orthodox political economy; and the reason for this is, no doubt, in large measure, the clearness and simplicity of his division on a single principle.

If a writer should discourse upon the "Kinds of Sentences," he might divide the subject, on one principle or system, into simple, complex, and compound sentences; on another, into long and short sentences; on still another, into periodic, loose, and balanced sentences. But if he should divide sentences into complex, short, and loose, he would introduce more than one principle of division and produce confusion.

Although the subject must be divided on only one principle for the main divisions, each group of subdivisions may follow an entirely different principle. In Ruskin's outline, given just above, the main division (*A* and *B*) is made on one principle (what ought to be, contrasted with what is); the first rank of subdivisions is made on another principle though the same division is made for both *A* and *B*, the division in both cases being (*a*) material things, (*b*) immaterial things; while the second rank of subdivisions, (1), (2), (3), follows a third principle, air, water, earth, in one group, and admiration, hope, love, in the other, being component parts of the thing divided, whereas "what ought to be" and "what is" are not component but similar parts of the thing divided. This difference between component parts and similar parts is illustrated in two divisions of the subject "Tree"; by component parts the division would be into root, trunk, branches, and fruit; or into woody fibre and sap; by similar parts the division would be into the various kinds or classes of trees.

In the following division of a subject for historical exposition, we notice that the main divisions are chronological, and so are the subdivisions under 1 and 2; but the sub-

divisions under 1(b), 3, and 5 are made on an entirely different principle, the principle of cause and effect, while the subdivisions under 4 are made on a still different principle, the principle of specific instances.

*History of the Temporal Power of the Pope from
755 to 1303.*

1. Origin.
 - (a) Pippin's gift to Stefano III., 755 A.D.
 - (b) Agreement between Carolingians and Pontiffs, 800 A.D.
 - (1) Extent of concessions to the Pontiffs.
 - (2) Result when political unity ceased and religious unity remained.
2. Gradual increase of power up to the time of Gregory VII.
 - (a) Heinrich III.'s gift, to the Papacy, of Benevento, 1053.
 - (b) Countess Matilda's bequest, "Patrimony of St. Peter," 1073.
3. Rapid accessions of power under Gregory VII., 1073.
 - (a) Gregory's plans:
 - (1) To free the Papacy of German supremacy.
 - (2) To increase the discipline of the Church.
 - (3) To make the Church independent of any monarch.
 - (4) To rule people and princes in the interest of their salvation.
 - (b) Their realization:
 - (1) Humiliation of Henry IV.
 - (2) Quarrel over investitures. Resulting compromise.
4. Supremacy of the Pope's temporal power, 1073 to 1250.
 - (a) Evidences.
 - (b) Final fall of German power in Italy.
5. Decline and loss of Pope's temporal power, 1295 to 1303.
 - (a) Results of the quarrel with Philip the Fair.
 - (b) Failure under Boniface VIII.

86. Rule 2. — Logical division means that the subdivisions of the subject (*A*) should be mutually exclusive; that is, should not overlap; (*B*) should together satisfactorily cover the field that ought to be included in the subject; and (*C*) that no one

subdivision should be equal to the whole subject. The reasonableness of this rule is apparent; the difficulty always arises in its application to particular cases.

(A) For instance, a writer on ethics divides "Our Duties" into (1) Personal Duties, (2) Religious Duties, (3) Political Duties; and, by the exercise of foresight and care, manages to avoid repeating under one of these divisions what he has said under the others. His observance of the rule is due not to the perfection of his division, but to his arbitrary management of his material after writing begins; for, fundamentally, the three divisions are not mutually exclusive; some of our religious duties *are* personal duties. Practically the observance of this part of the rule is possible only when the writer arbitrarily assigns to one of his divisions certain subdivisions that perhaps might with perfect propriety be treated as belonging to two or three of his divisions, indifferently; and the best advice that can be given to the beginner is this: having made as good a logical division of your subject as you can, avoid saying the same thing in two places.

(B) The second part of the rule requires a good knowledge of the subject divided. The superficial student of our institutions might divide "The Legislative Government of the United States" into (1) The House of Representatives and (2) The Senate. If he stopped with this twofold division, he would show to those who know the subject that he really was not sufficiently acquainted with the field that ought to be included in the subject; for an essential and influential division of the legislative government is (3) The Veto Power of the President. To omit this topic from the field of consideration is to invalidate all that is said on the other two divisions.

(C) Recurring to the division of "Our Duties" we see that to a truly religious person all duties are religious

duties; this division of the subject is coextensive with the whole subject. When such a fault in division is discovered, the remedy is to drop the topic that causes the trouble and, using it as a point of departure, to make a new division consisting of applications of this topic in various directions. Thus the division might be (1) Duties to One's Self; (2) Duties to the State; (3) Duties to the Church; (4) Duties to the School, etc., including as many institutions in our divisions as might be necessary in view of our purpose. The remedy is not, however, complete. It is sufficient to serve a practical and temporary purpose; yet, fundamentally, the duties named under (1) are involved with those named under (2), (3), (4), and the rest. A perfect division is hardly to be attained; what is wanted in a given case is such a division as will simplify the presentation of one's ideas and avoid needless repetitions.

An analysis of Tyndall's lecture on "The Scientific Use of the Imagination" shows how the three parts of this rule have been observed in one conspicuous instance. Divisions 2 and 3 are (*A*) mutually exclusive, (*B*) satisfactorily cover the field, and (*C*) neither 2 nor 3 is equal to the whole subject.

1. Introduction.

- (a) How the author was led to consider this subject.
- (b) Statement and explanation of the theme.

2. Instances in which the imagination has been actually used in science.

- (a) In the investigation of sound waves.
- (b) In determining the existence of ether.
- (c) In determining the source of ether-waves.
- (d) In proving the existence of small particles suspended in the air.
 - (1) Leading to an induction as to their general distribution.
 - (2) Leading to an explanation of observed facts about them.

- (3) Leading to verification by actual experiments.
 - (4) Leading to an inference as to the infinitesimal size of these particles.
8. Instances in which the imagination may possibly be used beyond the present outposts of microscopic inquiry.
- (a) Precautions that will be needed in this use of the imagination.
 - (b) Inquiry into the genesis of the germ.
 - (c) Inquiry into the source of the theory of evolution.

87. Rule 3. — The divisions should be arranged in an intelligible order, each one leading naturally to the one that comes next. **The three most common schemes of arrangement are (A) by cause and effect, (B) by contrast, (C) by contiguity in time, place, or thought.**

(A) No tendency of the mind is stronger than that which impels us to seek the causes of an existing fact and to trace its effects or consequences. The plan resulting from following this tendency is simple and lucid:—

- (1) Statement of a fact or a group of facts.
- (2) The causes of this fact or group of facts.
- (3) The effects of the fact or group of facts.
- (4) The ultimate significance of the fact or group.

(B) Another scheme of arranging the divisions of a subject is by contrast. Two divisions that are apparently in opposition will be brought close together because the truth of the matter will suffer unless both are kept before the mind, or because they are correlative facts or complementary facts. The discrimination of likenesses and differences is a strong tendency of the mind,—in fact, the keenness of our discriminations is the exact measure of our intellectual attainment. It is natural, then, that in presenting our ideas, we should follow the order that reproduces for our reader the record of our discriminations,—the order of contrast.

(C) When we are unable to discover a relationship of cause and effect, or a relationship of contrast, between two divisions of our subject, we shall often determine the order by a feeling that the two divisions are near to each other in thought. Division *b* will find its place because we feel that it is closer to *c* than *a* is to *c*. This is arrangement by contiguity. The clearest examples of this arrangement are the order of events as they occur in time and the order of objects by their nearness to one another in space.

It need hardly be added that the general arrangement of divisions and subdivisions should utilize the principle of climax, proceeding from the less to the more important wherever this is possible without interfering with the operation of cause and effect, contrast, and contiguity.

In illustration of this rule let us examine the following outline of Carlyle's "Gospel of Labor," taken from his *Past and Present*. The first three main divisions are arranged in the order of contiguity in thought: 2 is suggested by 1, "gospel" is suggested by "sacredness," and is felt to be near it in thought; 2 suggests 3, "gospel" suggests "perfection." With 4 appears the arrangement by contrast; what man does for himself, 3, raises the issue of God's, or Destiny's, part in the matter, 4. Divisions 3 and 4 are thus for the moment in opposition, but the apparent contradiction is resolved at once; God or Destiny works *with* the worker; the two facts are correlative and complementary; it takes both of them to equal the whole truth. Then follows arrangement by cause and effect: 5 and 6 are the effects of 3 and 4 together, and 7 is the effect especially of 4. The concluding division is an inference from all preceding divisions; it is apparently a case of contiguity; to one who thinks more deeply, however, it is an instance of cause and effect. Division 8 is a fitting climax; we feel that it states the highest fact about work; and the other seven divisions have gradually led up to it.

Gospel of Labor.

1. There is nobleness and sacredness in work.
 - (a) Hope for the man that works.
 - (b) Despair for the idler.
2. The latest gospel is
 - (a) Not "know thyself," for that is impossible.
 - (b) But "know what thou canst work at; and work at it."
3. A man perfects himself by working.
 - (a) He brings his soul into harmony with the universe.
 - (b) He drives out doubt, sorrow, remorse.
4. Destiny's only means of cultivating us is by work.
 - (a) Work causes irregularities to disappear.
 - (b) The Potter's wheel illustrates the mission of work.
 - (c) The idler is the Potter without wheel.
5. He who has found his work has the highest blessedness.
 - (a) He has a life-purpose.
 - (b) He gets force from God as he works.
 - (c) He gets the only knowledge that is sound.
 - (d) He ends all doubt by action.
6. The worker learns all virtues by his struggle with brute facts.
 - (a) Patience, (b) Courage, (c) Perseverance.
 - (d) Openness to light, (e) Readiness to acknowledge mistakes.
 - (f) Resolution to do better next time.
7. A great worker, like Sir Christopher Wren, will conquer the help he needs.
 - (a) From a blind and unsympathetic public.
 - (b) From resisting Nature.
 - (1) Great forces will silently gather to help him make the impossible possible.
8. Work is religious because it is brave.
 - (a) Defiance of obstacles brings victory.
 - (b) Columbus is the type of the brave or religious worker.

Good illustrations of arrangement by contrast are seen in the subdivisions of 1, 2, and 4 (b) and (c). The subdivisions of 3, 5, 6, and 7 stand to one another in the relation of contiguity. The subdivisions of 8 require special notice;

(b) is a specific instance of a truth stated in 8 and 8(α). Whenever specific instances are cited to show what is meant by a statement, and whenever comparisons are made, it is on the principle of contiguity. The statement of a fact is usually felt to demand immediately a specific instance of the fact, a comparison, an analogy, or an illustration. Essentially the instance, comparison, analogy, or illustration, is *repetition* in the concrete; and repetition stands in the closest proximity in thought to the thing repeated.

The relation of the subdivisions to their respective main divisions is by cause and effect in 1, 3, 4, 5; and by contiguity in 6, 7, 8.

88. Methods of Exposition. — The *process* of exposition is invariably analysis, leading to synthesis in the form of partial or complete definition and classification of the idea to be explained. **But the methods by which the analysis is carried forward are numerous and varied.** The most important of these methods have been named and illustrated, as far as the compass of a single paragraph permits, in the sections of this book entitled "Means of Developing the Paragraph-Theme" (§§ 18–25) and "Types of Paragraph Structure" (§§ 33–46). In reference to these methods (Definition, Specific Instances, Comparison and Contrast, Causes and Results, or, logically speaking, Deduction and Induction) two remarks need to be made here: —

(1) On the larger scale of treatment permitted by the essay, as contrasted with the single paragraph, these methods may, in a given production, be used in greater number and variety, though in precisely the same way as in the single paragraph; only, now, instead of a sentence or two of repetition, definition, restriction, comparison and contrast, and the rest, we may find whole paragraphs necessary for these several functions. Instead of the word, phrase, or sentence, of introduction, conclusion, transition, amplifi-

cation, enforcement, or illustration, we may need whole paragraphs, or groups of paragraphs, for these purposes in the essay. The student who has caught the idea of sentence-function in the paragraph will pass easily to the analogous idea of paragraph-function in the essay.

(2) Each of these methods may, in a given case, rise to the importance of a *general* method, dominating a whole mass of related material and giving it specific character as a definitive essay (like Mill's *Essay on Nature*), an essay of classification, arising from the contemplation of numerous specific instances (like Carlyle's *Hero as Divinity*, in which the effort is not to characterize Odin, the individual, but to characterize the class represented by Odin), an essay of comparison and contrast (like Whipple's *Wit and Humor*), an essay of cause and effect (like Mill's *The Subjection of Women*), an essay of inquiry or inductive essay (like Spencer's *The Genesis of Science*), or, finally, an essay of application and enforcement, or deductive essay (like Helps's *On the Art of Living with Others*).

The first of the following paragraphs illustrates well the general method of cause and effect; the second, the method of classification; the third, the method of comparison and contrast; the fourth, the method of definition.

There is a cheerful frivolity in vaudeville which makes it appeal to more people of widely divergent interests than does any other form of entertainment. It represents the almost universal longing for laughter, for melody, for color, for action, for wonder-provoking things. It exacts no intellectual activity on the part of those who gather to enjoy it; in its essence it is an enemy to responsibility, to worries, to all the little ills of life. It is joyously, frankly absurd, from the broad, elemental nonsense of the fun-makers, to the marvellous acrobatic feats of performers who conceive immensely difficult things for the pleasure of doing them. Vaudeville brings home to us the fact that we are children of a larger growth, and this is one of the finest things about it. It

supports the sour Schopenhauer theory — one of those misleading part truths — that life consists in trying to step aside to escape the immediate trouble that menaces us.

Now the lesson which Iuness learned from Barbizon and transmitted to the other landscape artists mentioned in this chapter was that a landscape should be a portrait of nature, and therefore that the local facts of the scene are of little importance to the artist merely as facts, but only as vehicles of expression. He will endeavor to give expression either to his feelings toward nature, to the sentiment with which she inspires him, or to what we call the life-spirit in nature itself. He will seek, I mean, to express in his rocks and hills the compression of forces embodied in their solid masses, as well as the smiles or wrinkles that time has set upon their faces; in his elms, the upspringing and expanding energy within them that has shaped their growth; in his locust trees, the grim, sturdy struggle for existence; in his skies, the wonder of space and the buoyancy or density of accumulated vapors. Either subjectively or objectively, or with a motive balanced between, he will seek to make his portrait render nature's expression.

One fact about our literature has not received adequate attention — the fact that it had no childhood. In its beginnings it was the record of a people who had long passed the age of play and dreams, and were given over to pressing and exacting work. We are a young nation, but an old people; and our books, as distinguished from English books, are the products of a mature people in a new world. The world in which books are written has much to do with their quality, their themes, and their form; but the substance of the books of power is the deposit of experience in the hearts and minds of a race. In American literature we have a fresh field and an old race; we have new conditions, and an experience which antedates them. We were educated in the Old World, and a man carries his education with him. He cannot escape it, and would lose incalculably if he could.

The meaning of *Mugwump* is shaded by time, but the new word still lingers in the American language. Nowadays it connotes not mere independence, but a touch also of what Carlyle would have called *gigmania*, or the worship of respectability. Originally a

mugwump was an independent with Republican antecedents, primarily one who accepted Cleveland because he could not swallow Blaine. An exiled Democrat, like the thousands who voted for McKinley against Bryan, would not have been called a *mugwump* when the term had its earlier meaning. The word *independent* has lost all the opprobrium with which it was tinged during the first Cleveland campaign, and everybody now recognizes the immense weakening of party lines, due to the split in the Democratic party, the fading of war prejudice, the lessened interest in the tariff, and the birth of new issues, in which Republicans like the President have taken the ground from under Democratic feet. Among fairly educated men to-day, in order to find a fierce and narrow partisan, you must choose an old man. The younger generation feels no passion at the party slogan. The word *mugwump* will probably be less common, as it loses its utility. While it lives it will represent gigmania. "Of course," says one of our correspondents, commenting on Mr. Jerome's part in the present New York crusade, "gigmanity hates him, but it does seem strange that it can be so blind as to fail to see that not all the logic and respectability in the world can win against Tammany." With all our society columns there is much intense Democratic emotion throughout the country, and the national spirit is unwilling to attach itself to any cause in which respectability and decorum seem to overshadow warmer-blooded humanity.

89. Exposition by Narration or Description. — Instead of these methods, exposition may, on occasion, adopt the method of narration, or the method of description, or a combination of the two. In his essay on Walking Tours, Robert Louis Stevenson is not describing a particular experience of a certain day and date; he is giving us a sense of the enjoyments that anybody might experience on any walking tour, and he finds it convenient to arrange these enjoyments loosely in the time order, as if he were narrating the events of a day. So we find that the main divisions of his essay are as follows: —

1. The aim of the true walker is to experience certain happy moods.

2. Sensations experienced at the beginning of the walk.
3. The best mood in which to take the road in the morning.
4. Moods of different walkers during the first few miles.
5. A genial criticism of Hazlitt, — the walker should not leap and run.
6. Gradual change of moods as the day goes on.
7. A word on bivouacs : moods that come when you stop for a rest.
8. Moods at the end of the day.

The following shows that the method of description has been adopted. It is Macaulay's exposition of the Coffee-House and its social significance. While there is, in places, some hint of a time order, the conspicuous characteristic of this exposition is the descriptive method ; almost every sentence calls up a picture as description does ; and yet it is not the image of a particular coffee-house that we are induced to think about ; it is the coffee-house as an institution.

The coffee-house must not be dismissed with a cursory mention. It might indeed, at that time, have been not improperly called a most important political institution. No parliament had sat for years. The municipal council of the city had ceased to speak the sense of the citizens. Public meetings, harangues, resolutions, and the rest of the modern machinery of agitation had not yet come into fashion. Nothing resembling the modern newspaper existed. In such circumstances, the coffee-houses were the chief organs through which the public opinion of the metropolis vented itself.

The first of these establishments had been set up, in the time of the Commonwealth, by a Turkey merchant, who had acquired among the Mahometans a taste for their favorite beverage. The convenience of being able to make appointments in any part of the town, and of being able to pass evenings socially at a very small charge, was so great that the fashion spread fast. Every man of the upper or middle class went daily to his coffee-house to learn the news and to discuss it. Every coffee-house had one or more orators to whose eloquence the crowd listened with admiration,

and who soon became, what the journalists of our own time have been called, a fourth estate of the realm. The court had long seen with uneasiness the growth of this new power in the state. An attempt had been made, during Danby's administration, to close the coffee-houses. But men of all parties missed their usual places of resort so much that there was a universal outcry. The government did not venture, in opposition to a feeling so strong and general, to enforce a regulation of which the legality might well be questioned. Since that time ten years had elapsed, and, during those years, the number and influence of the coffee-houses had been constantly increasing. Foreigners remarked that the coffee-house was that which especially distinguished London from all other cities; that the coffee-house was the Londoner's home, and that those who wished to find a gentleman commonly asked, not whether he lived in Fleet Street or Chancery Lane, but whether he frequented the Grecian or the Rainbow. Nobody was excluded from these places who laid down his penny at the bar. Yet every rank and profession and every shade of religious and political opinion had its own headquarters. There were houses near St. James Park where fops congregated, their heads and shoulders covered with black or flaxen wigs, not less ample than those which are now worn by the chancellor and by the speaker of the House of Commons. The wig came from Paris, and so did the rest of the fine gentleman's ornaments, his embroidered coat, his fringed gloves, and the tassel which upheld his pantaloons. The conversation was in that dialect which, long after it had ceased to be spoken in fashionable circles, continued, in the mouth of Lord Foppington, to excite the mirth of theatres. The atmosphere was like that of a perfumer's shop. Tobacco in any other form than that of richly scented snuff was held in abomination. If any clown, ignorant of the usages of the house, called for a pipe, the sneers of the whole assembly and the short answers of the waiters soon convinced him that he had better go somewhere else. Nor, indeed, would he have had far to go. For, in general, the coffee-rooms reeked with tobacco like a guard room; and strangers sometimes expressed their surprise that so many people should leave their own firesides to sit in the midst of eternal fog and stench. Nowhere was the smoking more constant than at Will's. That celebrated house, situated between Covent Garden and Bow

Street, was sacred to polite letters. There the talk was about poetical justice and the unities of place and time. There was a faction for Perrault and the moderns, a faction for Boileau and the ancients. One group debated whether *Paradise Lost* ought not to have been in rhyme. To another an envious poetaster demonstrated that *Venice Preserved* ought to have been hooted from the stage. Under no roof was a greater variety of figures to be seen, — earls in stars and garters, clergymen in cassocks and bands, pert templars, sheepish lads from the universities, translators and index-makers in ragged coats of frieze. The great press was to get near the chair where John Dryden sat. In winter, that chair was always in the warmest nook by the fire; in summer, it stood in the balcony. To bow to him, and to hear his opinion of Racine's last tragedy or of Bossu's treatise on epic poetry, was thought a privilege. A pinch from his snuff-box was an honor sufficient to turn the head of a young enthusiast. There were coffee-houses where the first medical men might be consulted. Dr. John Radcliffe, who, in the year 1685, rose to the largest practice in London, came daily, at the hour when the Exchange was full, from his house in Bow Street, then a fashionable part of the capital, to Garraway's, and was to be found surrounded by surgeons and apothecaries at a particular table. There were Puritan coffee-houses where no oath was heard, and where lank-haired men discussed election and reprobation through their noses; Jew coffee-houses where dark-eyed money-changers from Venice and Amsterdam greeted each other; and Popish coffee-houses where, as good Protestants believed, Jesuits planned, over their cups, another great fire, and cast silver bullets to shoot the king.

90. Exposition by Paraphrase or Abstract. — The paraphrase, the abstract, and note-taking are important to the student as methods of exposition, since a large part of his college work must be recorded, if not for others, at least for himself. Although they merely reproduce the thought of the original and are not expected to add to it, the paraphrase, abstract, and notes are, essentially, methods of exposition; for they require the practice of analysis, definition, and classification, each in its own way.

The paraphrase is a reproduction in which the same thought is expressed in equivalent words. Its object is to make the thought of any selection clearer and better adapted to a given class of hearers or readers than it was in its original form. Practice in paraphrasing selections of prose and poetry, whose thought is already clear, will give facility of expression and variety of phraseology; but the chief value of paraphrasing appears when it is applied to selections whose thought is more or less obscure and difficult of apprehension,—thought which needs explanation by restatement in simpler terms.

The following rules are to be observed in paraphrasing:

1. Do not change the thought of the original. Change the form only. Follow the thought closely. Reproduce the meaning of the figures, in plain language.

2. Make all changes in the interest of clearness. The mere substitution of definitions for difficult words is not sufficient. The whole thought must be restated.

3. Try to maintain the dignity and spirit of the original. Do not weaken the thought. If the original is poetry, guard against inadvertent rhymes in the paraphrase.

4. Study the use of synonyms. Sometimes changes in the whole sentence are necessitated by the use of one phrase for another. In some places it may be needful to leave the original unchanged.

The abstract is a condensed statement of another's thought. It presents the main ideas and follows closely the structural plan of the original, but omits unimportant or illustrative details. The abstract is an outline in which the headings are stated in complete sentences and presented in a connected discourse. The main problem in abstracting is the problem of determining what are the main thoughts and of selecting these for presentation.

The most important rules of the abstract are as follows:—

1. Give nothing in the abstract that is not in the original.
2. Discover, by a careful reading of the original, the author's plan or outline and follow this closely.
3. Give only the main ideas, omitting or condensing all illustrations, repetitions, and explanations, making the author's plan of treatment and his conclusions stand out plainly.
4. Observe the law of proportion. Condense all parts of the original on the same scale. There is a danger of reproducing too many details in the early part, and of condensing too much in the latter part.
5. The author's language may be used a little more freely than in the paraphrase; yet the author's language should be avoided when his thought can be precisely expressed in simpler words.
6. Make complete and connected sentences and aim at clearness, accuracy, force, and plainness of statement.

The following rules will be helpful to the note-taker:—

1. Use note-books with small detachable sheets (or cards of library catalogue size) in order to secure economy of time and labor when recopying is necessary, and in order to make future additions and rearrangements easy.
 2. Leave a generous margin to the left, or write on only the alternate lines, in order that you may have a place for revision, addition, or rewriting, and a place to note your own thoughts and comments on the lecture as it proceeds.
 3. The notes should follow the paragraph-structure of the lecture, should reproduce the lecturer's outline as you discover it. If the lecturer numbers his points, adopt his numbering in your notes.
 4. Have a system of abbreviations which you can understand a year later; do not abbreviate oftener than necessary to keep up with the lecturer.
 5. Take down in full the short significant sentences, the
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sentences or ideas which the lecturer repeats. He will usually indicate by his voice what he thinks essential and will hurry over what you need not take.

6. Omit the lecturer's illustrations. Never try to copy a sentence which you do not catch in full.

7. Copy accurately all names of books and people mentioned in the lecture.

8. Be neat, be brief, be systematic, in your notes.

91. Kinds of Exposition. — Certain typical kinds of exposition have been developed in literature as the need of explanation, interpretation, or criticism has been felt in the various fields of thought. Thus we have

(A) *Explanation*: as of a process, of the structure of an object, or of a principle.

(B) *Interpretation*: as of things in nature, of human character, or of social situation.

(C) *Criticism*: as of works of literature, or of the other fine arts, — architecture, sculpture, painting, music. There is no essential difference in process or method between these kinds of exposition: the process is the same for all — an analysis leading to a partial or complete definition and classification of the idea to be expounded; and each may use any or all of the methods of exposition that have been noted. But *explanation*, as a synonym for exposition, implies an impersonal attitude in the writer towards the subject expounded; it assumes that one man's account of the matter will, if correct, be the same as another man's; and hence the word is applied almost exclusively in the field of science. On the other hand, the word *interpretation*, as a synonym for exposition, implies a sympathetic attitude in the writer towards the subject expounded; it affords room for personal idiosyncrasy; it puts a premium upon the individual point of view; and it assumes a deeper insight than scientific explanation, with its strict accountability to proof,

can employ. We speak of the scientific *explanation* of nature and of the poetic *interpretation* of nature, properly and without forethought, hardly aware of the distinction that we thus make. Again, the word *criticism* emphasizes the notion of external standards according to which the exposition will be made. When the word *interpretation*, rather than the word *criticism*, is applied to works of literature and art, the implication is that external standards are not to be appealed to, but, instead, we are to have a record of the personal feelings and personal impressions of the writer as he stood, sympathetically, under the influence of the work of literature or art to be expounded.

Thus while these three words — *explanation*, *interpretation*, *criticism* — are often used interchangeably, they really suggest three different attitudes towards the subject, and the writer appears in the rôle of (A) scientist, or (B) appreciator, or (C) judge. In the following selections Ruskin adopts each of these rôles in turn : —

It is actually some two years since I last saw a noble cumulus cloud under full light. I chanced to be standing under the Victoria Tower at Westminster, when the largest mass of them floated past, that day, from the north-west ; and I was more impressed than ever yet by the awfulness of the cloud-form, and its unaccountableness, in the present state of our knowledge. The Victoria Tower, seen against it, had no magnitude : it was like looking at Mont Blanc over a lamp-post. The domes of cloud-snow were heaped as definitely ; their broken flanks were as gray and firm as rocks, and the whole mountain, of a compass and height in heaven which only became more and more inconceivable as the eye strove to ascend it, was passing behind the tower with a steady march, whose swiftness must in reality have been that of a tempest : yet, along all the ravines of vapor, precipice kept pace with precipice, and not one thrust another. — Ruskin : *The Eagle's Nest*.

The Spirit in the plant — that is to say, its power of gathering dead matter out of the wreck round it, and shaping it into its own chosen shape — is, of course, strongest at the moment of its flower-

ing, for it then not only gathers, but forms, with the greatest energy.

And where this Life is in it at full power, its form becomes invested with aspects that are chiefly delightful to our own human passions; namely, first, with the loveliest outlines of shape; and, secondly, with the most brilliant phases of the primary colors, blue, yellow, and red, or white, the unison of all; and, to make it all more strange, this time of peculiar and perfect glory is associated with relations of the plants or blossoms to each other, correspondent to the joy of love in human creatures, and having the same object in the continuance of the race. Only, with respect to plants, as animals, we are wrong in speaking as if the object of this strong life were only the bequeathing of itself. The flower is the end or proper object of the seed, not the seed of the flower. The reason for seeds is that flowers may be; not the reason of flowers that seeds may be. The flower itself is the creature which the spirit makes; only, in connection with its perfectness, is placed the giving birth to its successor.

The main fact then about a flower is that it is the part of the plant's form developed at the moment of its intensest life: and this inner rapture is usually marked externally for us by the flush of one or more of the primary colors.

— Ruskin: *The Queen of the Air*.

You must have the right moral state first, or you cannot have the art. But when the art is once obtained, its reflected action enhances and completes the moral state out of which it arose, and, above all, communicates the exaltation to other minds which are already morally capable of the like.

For instance, take the art of singing, and the simplest perfect master of it (up to the limits of his nature) whom you can find — a skylark. From him you may learn what it is to "sing for joy." You must get the moral state first, the pure gladness, then give it finished expression; and it is perfected in itself, and made communicable to other creatures capable of such joy. But it is incommunicable to those who are not prepared to receive it.

Now, all right human song is, similarly, the finished expression, by art, of the joy or grief of noble persons, for right causes. And accurately in proportion to the rightness of the cause, and purity

of the emotion, is the possibility of the fine art. A maiden may sing of her lost love, but a miser cannot sing of his lost money. And with absolute precision from highest to lowest, the fineness of the possible art is an index of the moral purity and majesty of the emotion it expresses. You may test it practically at any instant. Question with yourself concerning any feeling that has taken strong possession of your mind, "Could this be sung by a master, and sung nobly, with a true melody and art?" Then it is a right feeling. Could it not be sung at all, or only sung ludicrously? It is a base one. And that is so in all the arts; so that with mathematical precision, subject to no error or exception, the art of a nation, so far as it exists, is an exponent of its ethical state.

An exponent, observe, and exalting influence; but not the root or cause. You cannot paint or sing yourselves into being good men; you must be good men before you can either paint or sing, and then the color and sound will complete in you all that is best. . . . As soon as we begin our real work, and you have learned what it is to draw a true line, I shall be able to make manifest to you—and indisputably so—that the day's work of a man like Mantegna or Paul Veronese consists of an unflinching, uninterrupted succession of movements of the hand more precise than those of the finest fencer; the pencil leaving one point and arriving at another, not only with unerring precision at the extremity of the line, but with an unerring and yet varied course—sometimes over spaces a foot or more in extent—yet a course so determined everywhere that either of these men could, and Veronese often does, draw a finished profile, or any other portion of the contour of a face, with one line, not afterwards changed. Try, first, to realize to yourselves the muscular precision of that action, and the intellectual strain of it; for the movement of a fencer is perfect in practised monotony; but the movement of the hand of a great painter is at every instant governed by direct and new intention. Then imagine that muscular firmness and subtlety, and the instantaneously selective and ordinate energy of the brain, sustained all day long, not only without fatigue, but with a visible joy in the exertion, like that which an eagle seems to take in the wave of his wings; and this all life long, and through long life, not only without failure of power, but with visible increase of it, until the actually organic changes of old age. And then consider,

so far as you know anything of physiology, what sort of an ethical state of body and mind that means! — ethic through ages past! what fineness of race there must be to get it, what exquisite balance and symmetry of the vital powers! And then, finally, determine for yourselves whether a manhood like that is consistent with any viciousness of soul, with any mean anxiety, any gnawing lust, any wretchedness of spite or remorse, any consciousness of rebellion against law of God or man, or any actual, though unconscious, violation of even the least law to which obedience is essential for the glory of life, and the pleasing of its Giver. — Ruskin: *Lectures on Art*, secs. 66, 67, 68.

But also, remember, that the art-gift itself is only the result of the moral character of generations. A bad woman may have a sweet voice; but that sweetness of voice comes of the past morality of her race. That she can sing with it at all, she owes to the determination of laws of music by the morality of the past. Every act, every impulse, of virtue and vice, affects in any creature, face, voice, nervous power, and vigor and harmony of invention, at once. Perseverance in rightness of human conduct, renders, after a certain number of generations, human art possible; every sin clouds it, be it ever so little a one; and persistent vicious living and following of pleasure render, after a certain number of generations, all art impossible. Men are deceived by the long-suffering of the laws of nature; and mistake, in a nation, the reward of the virtue of its sires for the issue of its own sins. The time of their visitation will come, and that inevitably; for, it is always true, that if the fathers have eaten sour grapes, the children's teeth are set on edge. And for the individual, as soon as you have learned to read, you may, as I said, know him to the heart's core, through his art. Let his art-gift be never so great, and cultivated to the height by the schools of a great race of men; and it is still but a tapestry thrown over his own being and inner soul; and the bearing of it will show, infallibly, whether it hangs on a man, or a skeleton. If you are dim-eyed, you may not see the difference in the fall of the folds at first, but learn how to look, and the folds themselves will become transparent, and you shall see through them the death's shape, or the divine one, making the tissue above it as a cloud of light, or as a winding-sheet. — Ruskin: *Queen of the Air*.

Of course the writer may adopt two or even all of these rôles — scientist, appreciator, judge — in the same essay; carrying them along together or taking them up in turn. We may notice this in the reviews that appear in the monthly magazines and in the essays of such writers as Macaulay, De Quincey, and Carlyle, as well as in the editorials of our newspapers. It is noticeable that the didactic spirit forces the scientist and the judge in the writer more often to the fore. Whereas, essays that are familiar in tone, like those of Lamb, Steele, Addison, and Thackeray, bring out the appreciator in the writer. Literary essays and book reviews reveal most clearly the appreciator or the critic, as the spirit of either dominates the writer. The following gathers into an orderly plan some of the matters of which the book review may treat. The prevailing spirit of the topics is critical and scientific; yet most of those under *A* and at least the first three under *B* seem to be conceived in the spirit of the interpreter.

A. Historical: —

- (1) Sources of the work.
- (2) Cause, Occasion, Purpose — Dim or apparent?
- (3) Circumstances under which the work was produced.
- (4) Relation of the work to its author.
- (5) Relation to the time in which it was written.
- (6) Effect of the work upon the public.

B. Descriptive: —

- (1) Brief sketch of the subject-matter — Plot.
- (2) Characters — Their qualities as persons, relative importance, relation to one another; contrasting characters; what each is intended to bring out.
- (3) Art in presenting scenes and characters.
- (4) Literary Qualities.
 - (a) External Form: —
 - (1) Words — Peculiar forms, meanings, use, euphony, simplicity.

- (2) Phrases — Idiomatic or foreign?
- (3) Sentences — Simple or involved? Smooth or rough? Compact or loose? Order of sentence elements.
- (4) Figures — Numerous? Kinds? Useful or ornamental?
- (5) Paragraphs — Attention paid to structure and connection?
- (6) Qualities of Style — Simplicity, clearness, strength, pathos, melody, harmony, taste.
- (b) Internal Structure — Are the laws of unity, selection, proportion, sequence, variety, observed?
- (5) Qualities of mind displayed — Emotional, intellectual, moral, or spiritual?

C. Critical: —

- (1) Is the evident object of the work attained?
- (2) Comparison of this with other works of the same author.
- (3) Rank among works of the same kind written by others.
- (4) Its value and its lesson.
- (5) Judge the work by the best of its kind, by the laws of its process and by literary laws in general.

Argumentation.

92. Definition. — Argumentation has been defined as a **connected series of statements or reasons intended to establish a proposition.** “An argument,” says Bain, “is a fact, principle, or a set of facts or of principles adduced as evidence of some other fact or principle.” To illustrate: the fact that a large proportion of the prisoners in our penitentiaries are ignorant men is adduced as evidence of the principle that ignorance breeds crime. It is evident that to be of value as an argument the statement as to the large proportion of ignorant men among the prisoners in the penitentiaries must, first, either be admitted to be true or must be shown to be true by statistics; secondly, the same statement must also be admitted or shown by statistics to have been generally true

for a long period and likely to be true in the future. Both of these conditions are essential to a valid argument.

Even when one doesn't believe in the proposition that he is arguing, he must imagine that he does, and must try to trace the route thereto. But, since we can seldom remember precisely how we have come to our conclusions, the rules of logic, which summarize the typical ways by which people arrive at safe conclusions, are of the greatest help.

93. The Proposition. — If argumentation is to be of value it must be based upon a proposition, a statement containing a subject and a predicate. You cannot argue "Suffrage for women"; that is not a proposition. The idea must be put into the form of statement illustrated by any one of the following: "Women should be granted the suffrage"; "This state would profit by adopting women's suffrage"; "Women should be granted the right to vote at school elections." Moreover, the proposition should be stated as clearly and definitely as possible. It should narrow the field of discussion to the precise limits desired. The proposition, "United States senators should be elected by popular vote," is less definite than "United States senators should be elected by popular vote in the several states." If the proposition be "Judges should be elected by the people," it means *all* judges; whereas you may really wish to argue only with reference to federal judges, — "Federal judges should be elected by the people." When the proposition cannot readily be phrased so as to carry a self-evident meaning, the meaning intended must be defined and explained in the introduction to the argument. This will be necessary when the proposition contains a term not accurately understood, as "The police sweat-box should be prohibited by law," "Vocational education should be introduced into the secondary schools of the United States." It may be necessary when you least suspect it, as in the propo-

sition "The United States navy should be increased." Does the United States navy mean merely "fighting ships"? or does it include colliers, repair ships, and everything else that is necessary to make fighting ships effective? The statement, definition, limitation, and explanation of the proposition is exceedingly important if argumentation is to be of value. Dictionary definitions, quotations from books and magazine articles written by authorities, "what is popularly understood" by a term, "common sense," — all these may be used in explaining the meaning of a proposition.

94. Analysis. — Having determined what the proposition means and implies, — nay even while this is being accomplished, — there must be **reading and reflection**; there must be careful analysis including the **search for proofs** that are essential, the exclusion of matters that are irrelevant, the **testing and arrangement of proofs** by logic, and the **consideration of objections** that are known to exist against the adoption of the proposition, and that must be met in any fair discussion of the subject.

(A) *Reading and Reflection.* — As to reading, the following directions will be helpful: —

1. Do not confine your investigations to one book or magazine article; read as widely as possible. Especially do not fail to read on both sides of the question.

2. Learn to read economically. To this end, learn to use the card catalogues in libraries, such publications as Poole's Index to Periodical Literature, and make it a practice to consult the indexes of the books that you use before plunging into them.

3. As reading and thinking goes on, it should result in raising numerous questions. As fast as these occur, specialize your reading; that is, cease to read for general knowledge of the subject, and begin to read for answers to the several specific questions that have come up.

4. Make notes as you read. You will find it most economical to use for this purpose separate uniform cards (of library card catalogue size), putting on each card only a single note with exact reference to author, title, volume, and page. Loose cards enable you later easily to bring together the notes that belong together by merely shifting the cards.

(B) *Search for Proofs.*—As to the search for proofs that are essential, the following rules are applicable:—

1. The determination of the real points at issue is prerequisite to deciding what proofs are essential and what material is irrelevant. Just what the idea is, about which an essential difference arises, must be known in order that we may decide what is needful to support our view. It will help us to discover the real points at issue if we notice, while the reading proceeds, (a) what matters are assumed to be true by all authorities, (b) what matters are excluded from consideration by the wording of our proposition, or by the definitions involved in its terms. Thus if the proposition be "The Philippines should be granted independence of the United States," and if the reading discloses that all authorities assume that the motives of the McKinley administration in acquiring the Philippines were not greed of power, or commercial advantages, or desire for exploitation, but the desire to promote the welfare of the Philippines and to prepare them for self-government, all arguments based on the assumption of bad motives would be properly excluded as irrelevant, and the points at issue would be represented by the following questions: Has the colonial relationship actually promoted the welfare of the Philippines? Has the colonial relationship sufficiently prepared them for self-government? What would be the effect upon them if self-government were granted?

2. A fact, a circumstance, a specific instance, a principle, a maxim, a theory, an appeal to experience or to authority,

will be valuable as an argument if an inference can be drawn from it which puts it in the relation of cause and effect to one of the real points at issue. Thus the fact of several disorders of late years in the Philippines would be pertinent as an argument against the proposition last-named, only if the disorders could be inferred to have been unnecessary, unprovoked, and significant of incapacity for self-control.

3. A proof will be essential only if it be the best of which the case is susceptible. It will not do to be satisfied with quotations of opinion, for instance, about a matter on which official statistics are obtainable. Thus if the proposition be, "The ticket-of-leave system should be adopted in our penitentiaries," one of the points at issue that will be sure to arise will be the question, "Will the system be safe for the public?" and that in turn will raise the question, "Are many ticket-of-leave men recommitted to the penitentiary for further crime?" Now, it is possible to obtain exact information on this point, and anything short of this will not avail much. Common rumor, individual opinion, is well-nigh worthless in such a case.

(C) *Testing Proofs; meeting Objections.* — As to the testing and arrangement of proofs and the disposing of objections, the following suggestions will be found helpful: —

1. Every assertion is likely to be attacked either on the ground that it is based on false "facts," or on the ground that it is based on a false inference from facts that are perhaps true. This prescribes a twofold test of the statements that we regard as true arguments: (a) We should first question the "facts" directly, on which we base the statement; are they true as we supposed them to be? (b) Finding them true, we should next question the inference that we have drawn from them; we should ask, is this the only possible inference that can be drawn? is it a reasonable inference? an inference that others would easily draw, too?

And if we know that other inferences are possible from the same set of facts, we must examine them to see whether they are more plausible, or probable, than the inference that we have drawn, and we must consider what to say in order to render them less plausible and less probable.

2. The disposal of objections that are sure to arise is thus interwoven with the work of testing our own arguments. The same twofold test that we apply to our own statements should be applied to each objection that we expect, or fear, from those who think differently from us. In addition to this test we should note that often there are objections that we should candidly admit to be valid. It may be, however, that they are equally valid against any propositions that have been made on the subject and, if adopted, would result in getting nothing done. If this turns out to be so, we should see whether these objections may not be less likely to be operative under our proposition than under others; and if that seems probable, we should explain them away on that ground. Again, in all fairness, an objection should never be understated; for understatement indicates inability to answer it completely. A weak objection may be neglected altogether.

3. Since the work of testing our own arguments is interwoven with the work of disposing of objections, it follows that our arguments and the objections thereto must be considered together when we are arranging our material in final form. The place to bring in and dispose of an objection is the place at which we are to discuss the point against which the objection is likely to be made. They are two sides of the same thing and should be treated together. In every argument there are two or three points that are vital, — the points at issue about which the conflict centres. These two or three points at issue vary in importance and the arguments that support them likewise vary in importance. It is a general rule of arrangement

to place these points at issue in the order of climax, and to place the arguments that support them respectively likewise in the order of climax, proceeding from the least to the most important.

All of this work of analysis,—including reading, the search for essential proofs, the testing and arrangement of such proofs when ascertained, and the disposal of objections,—leads finally to the making of a brief of the argument.

95. The Brief.—After the work of analysis is done and arguments have been collected, tested, and arranged, with their respective objections, it is highly desirable, before writing begins, that they should be displayed to the eye in a manner that will show their logical relationship to each other and to the main proposition. This is necessary for three reasons: (1) In order that all that is to be said may be seen as a whole, (2) In order that any gaps in the argument may be detected and filled, (3) In order that a logical guide or outline may be followed in writing or speaking. There are two respects in which a brief differs from an ordinary outline. In the first place, it is made up of complete sentences. In the second place, each sentence of the brief proper must read as a reason for the sentence of next higher rank. Referring to the specimen brief following:—

1. Note that the proposition is rewritten in full at the beginning of the brief proper, followed by the word *Because*.

2. Note that the chief reasons for the proposition are marked (*A*), (*B*), (*C*), and that each of these is followed by the word *For*, and supported by a series of reasons marked 1, 2, 3, etc., these again being supported by reasons marked (*a*), (*b*), (*c*), etc.

3. Note that the brief does not show the reasons for the arguments of the lowest rank; yet it is upon these reasons, unexpressed in the brief, that all of the arguments of higher rank must stand or fall. The facts or authorities

must be ready when the argument is written, in order to support the arguments of lowest rank. 1 (a) and 1 (b), under (A), for example, will require that the rules indicated be named; and 2 (b) will require explanation. The same is true of the other unsupported reasons.

4. Note that objections are answered wherever they naturally arise, and that there is a set form of economical statement for them.

5. Note that the words *hence* and *therefore* are not used. They should never be used in a brief; since they reverse the proper order of main and subordinate statement.

6. Note that each statement is marked with one and only one letter or number, and that difference in rank is indicated not only by the kind of number or letter but by difference in indention.

Proposition: Intercollegiate football promotes the best interests of the colleges.

I. *Introduction.*

(A) The best interests of the colleges include not merely intellectual interests, but also the physical interests of the individual students, and their social interests, — esprit de corps, discipline, morals.

(B) Hostility to intercollegiate football has arisen usually from exceptional or curable evils, from prejudice without intimate knowledge of the facts.

(C) Intercollegiate football means the six or eight games that are played in the Fall between college teams, operating under strict rules and conference agreements.

II. *Brief Proper.*

Intercollegiate football promotes the best interests of the colleges. *Because*

(A) Football (intercollegiate and other) is a beneficial form of athletics. *For*

1. It promotes the health of the players. *For*

(a) The players must observe strict rules against excesses of all kinds.

- (b) They must be regular in their out-of-door training.
 - (c) They are usually under the direction of an expert physical director.
 - (d) Objection answered. It is not true that the supervision of the director ceases at the close of the season. *For*
 - (1) Generally he is on duty the year round.
 - (e) Objection answered. If sufficient vigilance over the players is not now exercised after the season closes, it can easily be supplied without abolishing football.
2. It promotes the health of the onlookers. *For*
- (a) It affords fresh air and recreation to thousands who would otherwise miss this.
 - (b) It gives them a healthy social interest.
 - (c) Objection answered. There is no other outdoor college interest that is so universal in its appeal.
- (B) Intercollegiate games are essential to maintaining football. *For*
1. Without them high standards would be lost. *For*
- (a) There would be less attention to strict health rules.
 - (b) There would be less call for discipline in self-control, courage, obedience.
 - (c) There would be less attention to the scholarship of athletes.
 - (d) Objection answered. Under present intercollegiate rules the scholarship of athletes is more closely watched than that of any other class of students.
2. Without them there would be a less general participation in the game than there is now. *For*
- (a) It is the college team that inspires the creation of interclass and interfraternity teams; not *vice versa*.
 - (b) Scrub teams, substitute teams, and the like would disappear for lack of incentive to continue.

(C) Intercollegiate games benefit the common interests of colleges. *For*

1. They promote a true spirit of sportsmanship. *For*
 (a) Objection answered. The treatment of visiting teams is markedly better than ever before.
2. They substitute a wider interest for narrow, unreasoning loyalty to one's own college. *For*
 (a) They compel the recognition of excellence in competitors.
3. They promote a closer acquaintance with other institutions in all respects.

III. *Conclusion.*

(A) Summary of the leading arguments is made.

(B) A plea is made for regulation rather than prohibition.

With the completion of the brief nothing remains but the writing of the argument in full, with such amplification of the several arguments, — especially those left unsupported in the brief, — as the mass of facts collected and the various methods of exposition (see §§ 88–90) may permit or suggest. What is given in the pages that follow is to be studied, therefore, not as prerequisite to any attempt at argumentation, but for its value in systematizing our knowledge of the subject and in making our practice more accurate and precise.

96. Reasoning. — When we were studying the logical type of paragraph (see §§ 35–37), we discovered the essential difference between induction and deduction as modes of reasoning. We noticed that, in inductive reasoning, an inference is drawn from a number of particulars, whereas, in deductive reasoning, a principle is applied in one or more particulars. Argumentation inquires into the validity of each of these modes of reasoning and into the practical use that may be made of each.

97. Inductive Reasoning. — It is evident that inductive reasoning, from the very fact that it dares to make an infer-

ence from a number of particular facts or instances, assumes, first, that these particulars constitute a class; that is, that they are alike in at least one respect; and, secondly, that, if all of the members of the class have not been, or cannot be, examined, the same inference is as true of the unexamined as of the examined members of the class. The astronomer feels sure that, if he should discover a new planet to-morrow morning, it would be found to be revolving from west to east, like the other planets. The practical question in argumentation, then, is, how many particular facts or instances must be examined before a safe inference may be drawn? We feel sure that the astronomer is safe; but how about the professor who infers from six failures to recite, in a class of forty members, that nobody in the class is doing good work? or that scholarship nowadays is inferior as compared with twenty years ago? How about the reformer who infers from the discovery of lawlessness in the management of public business in a dozen cities that all cities are misgoverned? It is clear from these illustrations that safety lies in examining as many members of the class as possible; that the confidence with which inferences may be drawn will depend in part on the size of the class, but more on the characteristic on which the classification is made. Thus an inference in regard to the direction in which a new planet will revolve on its axis is felt to be safer than an inference about the character of city governments, because the class is smaller and less complex. Thus too an inference in regard to the morals of sons of criminals will be felt to be safer than an inference in regard to the sons of farmers, of preachers, or of teachers; not because of the different size of the two classes, but because of a certain sense of solidarity in the class that we cannot escape in thinking of "sons of criminals" from the view-point of morality. This sense of solidarity, or homogeneity, in a class means that the principle or characteristic on which the class is made commends

itself to our judgment as being essential and not superficial or whimsical. Doubtless, in the case cited, the commanding idea that gives this sense of homogeneity is that of heredity.

98. Flaws in Inductive Reasoning. — If now it becomes necessary to invalidate an inductive conclusion made by another, our course is clear. We may examine members of the class which have evidently been left unexamined by the one who made the inference, and possibly we may find instances sufficient in number to warrant an inference of another kind; we may, for example, find more instances of good government in cities than our opponent has cited in support of his inference of universal bad government. In the second place, if this procedure is unproductive of the result we are seeking, we may attack the principle, or characteristic, on which the class has been organized. We may declare that it is dangerous to make inferences about the morals of any class based on the principle of birth or occupation; we may cite the cases of British penal colonies — Tasmania and New Zealand — to prove that descendants of criminals, in a good environment, lose the class characteristic alleged.

99. Deductive Reasoning. — Deduction begins with an accepted generalization about a class and draws a conclusion about a member that has not been examined. Thus, from previous experience, a buyer may have reached the generalization that "All shirts marked *xyz* are well made." He finds this mark on a shirt and concludes that this particular shirt is well made. The syllogism, consisting of major premise, minor premise, and conclusion, offers a perfect form of statement for such reasoning.

Major premise. All shirts marked *xyz* are well made.

Minor premise. This shirt is marked *xyz*.

Conclusion. This shirt is well made.

All deductive reasoning may be reduced to this practical form without much difficulty. Thus, if the previous generalization is not about "All shirts marked *xyz*," but is "Most shirts marked *xyz*," or "Some shirts marked *xyz*," or "Not all shirts marked *xyz*," the typical form of statement may nevertheless be preserved, and our precise meaning carried, by adding a qualifying clause that reduces the class to the smaller size and character intended. In fact this process helps us to find out exactly what we do mean. Thus, for "most," "some" or "not all" we may find that what we mean is —

Major premise. All shirts marked *xyz*, that cost more than one dollar, and that salesman A recommends, are well made.

100. Flaws in Deductive Reasoning. — The reduction of the major premise to the typical form will not only give precision to our own reasoning, it will disclose errors in the reasoning of others. One of the chief errors arises from failure sufficiently to define the class first mentioned in the major premise. People make statements with reckless certainty about large, and loose, and vague classes, like socialists, labor unions, Christians, criminals, society people, business men, students, children. The severe requirement of making a major premise beginning with the word "All," that shall express the idea exactly intended, will usually compel qualification after qualification, each in turn more closely defining the class and reducing its size. This process raises the question of fact. Does the major premise, representing what another has said, express an acceptable generalization? Is it true?

Again, granting that the major premise is true and acceptable, does the conclusion necessarily follow? Macaulay in his Essay on Hallam's Constitutional History has pointed out an admirable example of illogical conclusions based on

premises that are, perhaps, correct. He is trying to prove that Elizabeth was a persecutor.

To punish a man because he has committed a crime, or because he is believed, though unjustly, to have committed a crime, is not persecution. To punish a man, because we infer from the nature of some doctrine which he holds, or from the conduct of other persons who hold the same doctrines with him, that he will commit a crime, is persecution, and is, in every case, foolish and wicked.

When Elizabeth put Ballard and Babington to death, she was not persecuting. Nor should we have accused her government of persecution for passing any law, however severe, against overt acts of sedition. But to argue that because a man is a Catholic, he must think it right to murder a heretical sovereign, and that because he thinks it right he will attempt to do it, and then, to found on this conclusion a law for punishing him as if he had done it, is plain persecution.

If, indeed, all men reasoned in the same manner on the same data, and always did what they thought it their duty to do, this mode of dispensing punishment might be extremely judicious. But as people who agree about premises often disagree about conclusions, and as no man in the world acts up to his own standard of right, there are two enormous gaps in the logic by which alone penalties for opinions can be defended. Man, in short, is so inconsistent a creature that it is impossible to reason from his belief to his conduct, or from one part of his belief to another.

We do not believe that every Englishman who was reconciled to the Catholic Church would, as a necessary consequence, have thought himself justified in deposing or assassinating Elizabeth. It is not sufficient to say that the convert must have acknowledged the authority of the Pope, and that the Pope had issued a bull against the Queen. We know through what strange loopholes the human mind contrives to escape, when it wishes to avoid a disagreeable inference from an admitted proposition. We know how long the Jansenists contrived to believe the Pope infallible in matters of doctrine, and at the same time to believe doctrines which he pronounced to be heretical. Let it pass, however, that every Catholic in the kingdom thought that Elizabeth might be lawfully murdered. Still the old maxim, that what is the business of every-

body is the business of nobody, is particularly likely to hold good in a case in which a cruel death is the almost inevitable consequence of making any attempt.

Of the ten thousand clergymen of the Church of England, there is scarcely one who would not say that a man who should leave his country and friends to preach the Gospel among savages, and who should, after laboring indefatigably without any hope of reward, terminate his life by martyrdom, would deserve the warmest admiration. Yet we doubt whether ten of the ten thousand ever thought of going on such an expedition. Why should we suppose that conscientious motives, feeble as they are constantly found to be in a good cause, should be omnipotent for evil?

101. Kinds of Argument. — Arguments applied immediately to the establishment of the proposition are called direct; those applied to the overthrow of objections are called indirect, or, better, refutation. In either case they may be classified and the different kinds may be pointed out and named.

102. *A priori* Arguments. — In *a priori* proofs (sometimes called proofs from antecedent probability) the reasoning (purely deductive) is from cause to effect, or from a general law to the results of that law.

The prevalence of intemperance in a community is an *a priori* proof of the existence of wretchedness in that community, because intemperance is a cause of wretchedness.

Bountiful crops throughout the country furnish an *a priori* proof that business will be good, since we know that these are a potent cause of general prosperity. Arguments in regard to future events are always *a priori*.

The syllogism for *a priori* reasoning takes the usual form: —

All periods of tariff-tinkering are followed by business disturbances.

This period is a period of tariff-tinkering.

This period will be followed by business disturbances.

Stated in the severe syllogistic form the *a priori* proof reveals its weakness. Its validity depends upon the certainty that the cause assigned is adequate and operative. If it can be shown that the cause assigned is inadequate, or though adequate, is hindered by other forces from producing its natural result, the argument is impaired to that extent. In the case just syllogized the major premise may be questioned as a statement of fact, and history may be appealed to in order to decide the truth of the matter. It may be shown in regard to past instances that the tariff-tinkering was not the real and efficient cause of the business disturbances; that the real cause was, in some cases, over-production, and in other cases over-speculation in land; in other words, that here a mere antecedent in time has been mistaken for a cause. Or admitting the truth of the major premise it may be shown that the usual cause will be hindered in its operation this time, by vast new governmental enterprises that will fully occupy the energies of the people; or that the speed with which capital under modern arrangements can be transferred from unproductive to productive channels will either obviate or minimize the effect.

103. *A posteriori* Arguments. — In *a posteriori* reasoning (also purely deductive) we have the reverse of *a priori* reasoning. It proceeds from an effect to a precedent condition so connected with the effect that the existence of the effect implies the existence of the condition. It is reasoning from effect to cause.

From the appearance of a certain crop the expert reasons back to the cause — there has been no rotation of crops in this field for many years.

From the peculiar actions of a man near a dark alley at midnight the policeman concludes that the man has done something wrong.

The physician noticing certain symptoms in a patient

inquires as to the number of cigars he smokes every day.

~~A *posteriori* reasoning takes the usual syllogistic form, the major premise being essentially, "all cases showing these particular facts point back to certain things as causes."~~ The *a posteriori* argument may be invalidated in the same way as the *a priori*. One may scrutinize the case and perhaps find the "facts" different from those alleged; one may find new "facts" in the case that are significant; or one may deny a causal relation between the "facts" and the causes alleged.

Both a *priori* and a *posteriori* arguments are nothing more than a reading of signs or indications, the one argument reading forward, the other reading backward. The interpretation of circumstantial evidence may be a *priori* or a *posteriori* reasoning. When Sherlock Holmes decides from certain signs that the crime has been committed by a certain man whom he can name, he is reasoning a *posteriori*; but when he goes on to predict that this man will be found in Salt Lake City within six weeks he is reasoning a *priori*. The reading, or interpretation, of signs, calls for the exercise of great care. The most suspicious circumstances are often wholly inconclusive. If, for instance, blood stains upon the clothing of a man accused of murder are explained in some other way than by the supposition of guilt, the probability of the explanation offered becomes of prime importance. The same signs are frequently employed for opposite ends. Usually a person comes to the reading of signs with a certain "theory of the case" in mind, which he hopes the signs can be used to verify. One writer regards strikes as signs that the influence of trades unions is pernicious; another regards the same phenomena as signs that the trades unions have given the working classes power to assert and, in some cases, to maintain their rights. The more numerous the signs pointing to one conclusion, the greater their value as arguments.

104. Arguments from Authority.— Authority, or what books and competent persons have said, irrespective of particular cases, as to the truth or falsity of a proposition, and testimony, or the evidence of witnesses, may be *a priori* or *a posteriori*, according to the nature of the statements made by the authority or by the witness testifying. When authorities are quoted to support a statement, reference should be made to the edition, volume, and page; and in general only those authorities should be referred to who are acknowledged to be competent to speak on the subject, who are known to be disinterested, and whose works, if quoted, are accessible. Concurrence of authorities or of witnesses as to the truth of any matter gives added force, but **authority, by itself, is the weakest form of argument, and expert testimony has become well-nigh useless, on account of the continual conflict between experts equally eminent. One authority refutes another.**

105. Arguments from Example.— Examples of the truth of a proposition are a form of deduction which gains its power on the assumption that the essential conditions under which men act and things take place remain the same in different times and different countries. Each example should exemplify the point to be proved by it in an unmistakable way, and all examples cited should exemplify this point in the *same way*. How many examples are needed to substantiate a given statement must be decided in each case. It is evidently not sufficient proof of the proposition that blindness increases poetic power to cite the case of Milton. **The refutation of the argument from example is more frequently successful than that of any other kind of argument.** It is never hard to cast doubt upon the applicability of the example cited to the precise point at issue, to show that the example really proves something else. Froude, himself a great historian, doubted if historical examples from one

age were ever of probative force in another age, on account of changes in essential conditions. One form of the argument from example is the "much more" argument (*a fortiori*) which asserts that if a thing is true in an admitted case, much more should it (or will it) be true in a case where the essential condition is clearer. "If the teacher should be punctual in attendance, much more should the student who has more to lose by absence." Here the point that classifies teacher and student together is "profit by attendance" or "loss by absence." The principle of classification is often still harder to find in the analogy which is a vague form of the argument from example, having conspicuous value as illustrating one's meaning, but little value as proof. The prohibition orator who cried, "We do not *train* out a cancer; we cut it out," illustrated his meaning perfectly, but nothing was *proved* by the statement. Finally, appeals to experience, — to common knowledge, to common sense, to what we know of "human nature," are disguised forms of the argument from example, in which specification of particular instances is treated as unnecessary. The refutation consists in the demand for particular instances.

106. Methods of Refutation. — In addition to the methods of refutation noted above the following may be named as occasionally useful: —

1. *The Dilemma* refutes a proposition by reducing it to two possible cases and disproving each. Thus the proposition that "Convict labor deprives free laborers of work" is answered:

These convicts, before they were imprisoned, were either workers or idlers. If idlers, they had to be supported at the expense of free labor, and to make them work while in prison relieves free labor of the burden of their continued support. If they were workers before their imprisonment, they competed with other free laborers, and to make them work while in prison does not, therefore, alter former conditions in this respect; whereas enforcing idleness upon

them would throw the additional burden of their support upon free labor.

In rebuttal, however, it would be urged that the dilemma misses the real point at issue. What is complained of is, not that convicts are compelled to work, but that their work is concentrated in a very few trades, — coopering, cigar-making, shoe-making, bolt-making, — and thus their output is so great as to depress wages in these trades and deprive free laborers of work. Thus the dilemma fails, for a third alternative is possible: disperse the convict labor among so many trades that in no one of them shall the product be sufficient to exercise a harmful influence.

2. *Presumption* vs. *Presumption*. — One presumption may be overthrown by another. The presumption is in favor of established institutions and against a change, but it is also in favor of what is right, charitable, and likely to promote welfare. As these presumptions are often in conflict, one may be used to overthrow the other. The same thing will be called by speakers, under the influence of opposing presumptions, — “the existing order,” and “antiquated prejudice”; “religion” and “superstition”; “the clergy” and “the priests”; “zeal” and “fanaticism”; “influence” and “bribery”; “relationship” and “nepotism”; “rewards” and “graft”; “good living” and “gluttony”; “necessary alteration” and “dangerous innovation”; “liberty” and “anarchy”; “taxation” and “robbery”; “bravery” and “foolhardiness”; “embezzlement” and “stealing”; “purity” and “prudishness.” Each of these terms is fundamentally a begging of the question at issue, for it subtly inserts into the content of the word the very thing that requires proof. However, it is well understood by every one that the words we employ express instinctively and unintentionally our prejudices and habitual presumptions. Allowance is always made for such usages, and natural tendency may be trusted to offset excess of statement by excess of statement, epithet by epithet.

3. *Reductio ad absurdum* is a common method of making our opponent's position seem absurd. It applies his argument to extreme cases, beyond his intention, holds him responsible for the logic, and makes him prove something ridiculous. Thus Macaulay, in his Copyright Speech of 1841, arguing that any copyright at all means a monopoly, reduces to absurdity the objection that monopoly makes articles good and cheap, by asking —

“Why should we not restore the East India trade to the East India Company? Why should we not revive all those old monopolies which, in Elizabeth's reign, galled our fathers so severely that, maddened by intolerable wrong, they opposed to their sovereign a resistance before which her haughty spirit quailed for the first and for the last time? Was it the cheapness and excellence of commodities that then so violently stirred the indignation of the English people? I believe, Sir, that I may safely take it for granted that the effect of monopoly generally is to make articles scarce, to make them dear, and to make them bad.”

PART III.

ASSIGNMENTS.

A. THE PARAGRAPH.

1. — (*Sections 1-3*) — Make an analysis of the structure of one of the whole compositions in Appendix A.

2. — (*Section 2*) — Analyze the following paragraphs according to their thought-divisions : —

(a) Sight is without doubt the most valuable of the senses except the general sense of touch. † The man who loses the sense of smell or the sense of taste may regret the loss keenly, but it deprives him of only one form of pleasure and contracts to only a limited extent his usefulness or ability. Even the deaf man continues to get along very well by other means of communication with his fellow-men, and though he has lost one of the means of happiness, can be contented and almost as efficient as ever. But the blind man is not merely cut off from enjoyment of the keenest character, but he is almost as helpless as if he had lost all the other special senses together. Yet partial or complete blindness is far from rare. This results more frequently from the complexity of the organ of sight and the delicacy of its mechanism than from any inherent defects. † A misunderstood saying of the great German physicist, Helmholtz, to the effect that he would return to the maker an optical instrument so filled with defects as is the human eye, is often quoted. No one better appreciated than did Helmholtz the difficult function which the eye is called upon to perform. He would not think of returning an instrument, however defective it might be, which would automatically accomplish one-tenth the amount of work which the eye does. He designed merely to criticise the mechanical means adopted to accomplish certain ends, and

his criticism was a just one. Every mechanic is similarly justified in criticising the mechanism of the muscles of the arm, for example, because levers of the third order are generally employed, instead of those of the first. Yet no mechanic has succeeded in producing an artificial arm which will accomplish results one-tenth as useful as a natural one.

(b) The principal cause, it may, perhaps, be said the only cause, of rain is a change from heat to cold, or vice versa. Into a mass of heated air a mass or current of cold air falls or is injected, or similar phenomena occur with a mass of warm air, and there is a condensation of the moisture which always exists in the atmosphere with a fall of rain. Sometimes the air of higher or lower temperature is brought by a wind of more or less violence, and the rainfall is more or less copious. When an upper stratum of cold air falls upon a lower stratum the change usually proceeds slower and the rain is more moderate at first, with prospect of longer continuance. In these atmospheric modifications electricity plays a part, but whether as cause or effect is not as yet and perhaps never will be fully determined. Mountain ranges or isolated mountain peaks affect the local rainfall, or modify it to such an extent that the entire character of certain countries is changed by these agencies. When there is a range of lofty mountains, like the Sierra Nevada, at no great distance from the sea the passage of the moist currents of air toward the interior of the continent is interrupted. Nearly all the rain falls on the seaward side, and the interior of the continent becomes a comparative desert, as in North America, depending for the scanty amount of moisture furnished it on other natural causes. In great deserts like the Sahara rain only falls in the vicinity of the mountains, where the storms are often violent, but brief. The climatology of the tropics has been imperfectly studied, but the rains, which are much more abundant, depend in the equatorial belt, as in the temperate zones, on changes of temperature. Droughts occur in Hindostan and in Central Africa, but it is to be remarked that great desert regions like those of Northern Africa and Central Asia are only found at a considerable distance north and south of the equator.

(c) It is common to talk of ignorance as the chief peril of democracies. That it is a peril, no one denies, and we are all, I

hope, agreed that it has become more than ever the duty of the state to insist, not only on a more penetrating and stimulative instruction, but upon the inclusion of the elements of constitutional knowledge among the subjects to be taught in the higher standards of our schools. Democracy has, however, another foe not less pernicious. This is indolence. Indifference to public affairs shows itself not merely in a neglect to study them and fit one's self to give a judicious vote, but in the apathy which does not care to give a vote when the time arrives. It is a serious evil already in some countries, serious in London, very serious in Italy, serious enough in the United States, not indeed at Presidential, but at city and other local elections, for some reformer to have proposed to punish with a fine the citizen who neglects to vote, as in some old Greek city the law proclaimed penalties against the citizen who in a sedition stood aloof, taking neither one side nor the other. For, unhappily, it is the respectable, well-meaning, easy-going citizen, as well as the merely ignorant citizen, who is apt to be listless. Those who have their private ends to serve, their axes to grind and logs to roll are not indolent. Private interest spurs them on; and if the so-called "good citizen," who has no desire or aim except that good government which benefits him no more than every one else, does not bestir himself, the public funds may become the plunder, and the public interests the sport of unscrupulous adventurers.

(d) Labor unions have heretofore exerted a large influence in determining the amount of wages that have been paid to the lowest and most numerous class of workers in the various departments of wealth production. But they are now developing certain inherent weaknesses which are destined in the near future to entirely neutralize their influence. They have sought to better the material condition of the laborers through combinations looking mainly to an increase in wages. So long as skill in the several trades was difficult of acquirement, requiring long periods of apprenticeship to master them, this was comparatively easy. By limiting the hours of work, the employment of apprentices, and excluding nonunion men, they could so decrease the supply of labor as to materially affect the price. But increase in machinery, increase in density of population, and through them increase in the subdivision of labor are fatal to this continued control of the labor supply.

When labor is so subdivided that one man or one woman only performs some infinitesimal part in the production of a thing, a part which can be learned in a day, or a week at most, labor can readily transfer itself from one industry to another without serving a long apprenticeship. This increases the difficulties of the labor union, and decreases its chances of success. It is, too, a progressive difficulty; one that increases just as this subdivision of labor goes on. The easier it is for labor to flow from one industry to another, the more extensive must be the control of the union to have any effect at all. But this is not the only difficulty. Under our present industrial system, where the materials for wealth production, the improved processes, improved machinery, the accumulations of capital, the opportunities for employment—more than all else the land—are subjected to private ownership, the subdivision of labor becomes an element of weakness on the part of the laborer. The more minute that subdivision, the more helpless and dependent the laborer. Therefore the union has a double difficulty in exercising a control. One set of workmen can more easily take the places of the other on strike, and being more dependent on securing employment it must.

(e) It is quite a common mistake on the part of young people to suppose that the pleasures of literature correspond with the pleasures of reading. They are so busy absorbing stories and poetic thoughts that they have no time for reflection, recollection, or anything more than eulogistic expressions of opinion. But the pleasures of literature are among the most enduring and varied that man is permitted to have. "My mind to me a kingdom is" is said to have been written by Sir Walter Raleigh, when he was in jail, with no hope of release. His mind was a kingdom because it was stored with learning of all kinds, and because, also, he had a clear conscience. He could live within himself. Even the casual reader of to-day who, in the multitude of literature offered to him can have no set line of study, gains something more than immediate enjoyment. He becomes insensibly charged with facts and fancies which, living in his memory, will be revived in after years and renew the pleasures they now afford. But the pleasures of literature are not confined to those derived directly from reading or from recollection. Literature stimulates original thought and leads to another field of pleasure—that of writing for the instruction or

enjoyment of others. It leads also to association with men of kindred tastes and enjoyments, and may thus greatly enlarge the opportunities for pleasure. Every society organized for the study of literature or practice in the art seems to establish wholesome friendships that not only last a lifetime, but may be extended to other generations.

(f) Poetry has done much to give shape to the religion of the world. It has been said that Homer gave to Greece her gods. This is doubtless true in the sense that the Homeric poems did much to give permanent shape to the Greek mythology, and they did this not in spite of, but because of, the fact that they were, and were felt to be, merely poems. In later times, Wordsworth did more than almost any one besides to give reality and influence to the religion of the divine immanence. At the same time, there could hardly be found examples of truer poetry than the lines in which Wordsworth sings of the beauty and sublimity of the Divine Presence in this outer world. It is because the poetry is so genuine, so perfect simply as poetry, that it has had such influence. That poetry should have been able to influence religion in this way is what might have been naturally expected. Religion is of the nature of poetry. It implies a certain divine insight. In the religion of the earlier world men gave life to the things about them. The world in which they dwelt was a living world. The sun soared and guided itself through the heavens; men could speak to the trees and the mountains, and be heard. In later times, by a similar method, religion reached loftier heights. These heights were gained largely by faith, and faith rose upon the wings of the imagination. It was not by the arguments of philosophers and theologians that these planes were attained. These arguments followed after to give permanence to what faith had won. Faith, however, is always in advance. Thus poetry has lent itself from the earliest times to be the expression of religion. Indeed, it was probably at first simply the expression of religion. What is true of religion is true also of morality. Morality rests not upon argument, but upon insight. Theories form about these insights. The moral sense upholds these theories, and is not upheld by them. Morality thus belongs not to the realm of logic, but to that of the imagination. The same is true of the whole class of relations to which poetry has ministered. Love, patriotism, liberty, all these have been sung

by poetry, because they all bring us into relations with unseen ideals. They all belong to the realm of faith and imagination.

(g) All the chief stories that we know so well are to be found in all times, and in almost all countries. Cinderella, for one, is told in the language of every country in Europe, and the same legend is found in the fanciful tales related by the Greek poets; and still further back, it appears in very ancient Hindoo legends. So, again, does Beauty and the Beast; so does our own familiar tale of Jack the Giant-Killer; so also do a great number of other fairy stories, each being told in different countries and in different periods, with so much likeness as to show that all the versions came from the same source, and yet with so much difference as to show that none of the versions are directly copied from each other. Indeed, when we compare the myths and legends of one country with another, and of one period with another, we find out how they have come to be so much alike, and yet in some things so different. We see that there must have been one origin for all these stories, that they must have been invented by one people, that this people must have been afterward divided, and that each part or division of it must have brought into its new home the legends once common to them all, and must have shaped and altered these according to the kind of places in which they came to live: those of the North being sterner and more terrible, those of the South softer and fuller of light and color, and adorned with touches of more delicate fancy.

3.—(Section 4)—Find among the uncredited paragraphs in Appendix A five that are evidently part of a larger discourse. Find five that are clearly independent compositions.

4.—(Sections 2-3)—The dots in the following paragraphs show where sentences have been omitted. Determine, by analysis, the missing idea, and write the sentence.

(a) A coal miner well knows that the deeper the pit the warmer he finds it. Even in the severest winter, at the bottom of a coal pit, frost would be unknown. Our deepest mines, however, amount only to a very insignificant opening in the earth, when its due proportions are considered. We have never pierced the interior of our globe to an extent comparable with that of the depth of the

rind of an orange, on a globe the same size as an orange. Consequently, any observations that can be made even in the deepest mines are available only to a very limited extent for affording us a notion of what the interior of the earth may be like. . . . The fact that the temperature gradually increases the deeper we go shows us that this increase must still continue even at depths far beyond those to which we can attain. Suppose, for instance, a red-hot cannon ball is left to cool, the heat is radiated away from the outside, and the internal heat, travelling outward from the interior, has to arrive at the outside before it, too, can be dispersed by radiation. If the cannon ball were a very large one it would be found that the exterior grew cold while there was still a great deal of warmth at the centre—in fact, if the dimensions of the ball were sufficiently large it might still be red-hot in the middle, while at the outside it was cold enough to place your hand upon. Just so is it with the earth; it is a vast cooling body; the heat from the interior is gradually leaking out to the surface, from whence it will be dispersed by radiation. The deeper that we penetrated into its interior the hotter it would be found, and from the observed law of increase in the depths which are accessible to us, it becomes possible to calculate, within certain limits, what the heat must be in regions lower still.

(b) The study of art is an efficient auxiliary to all other studies. Art is the interpretation of nature as she appears in her various phases; and as nature is presented to the vision in her subtle forms and varied effects of chiaroscuro and color—with great thoughts embodied—she requires from the artist his closest attention to her truths, discouraging all theories that may do violence to them. In physical treatises Aristotle is overturned by Bacon; music and the drama have undergone great transformations, but Phidias has never been overturned, neither has Greek art evolved into a better. The truths then discovered and embodied in material form were absolute; and thus they remain. It is this absoluteness in art which renders it so efficient a study for the young. Its truths cannot be evaded nor tampered with. The so-called realistic novelist may blunder repeatedly in his pictures of life and the drawing of his characters, which pass unchallenged except by the studious observer. Should an artist make like blunders he would become not only the object of criticism, but of ridicule. But . . .

Aristotle says that the work of the artist is not simple representation of ordinary fact, but of the universal and ideal which underlies the ordinary fact, and that here is where poetry is more philosophic than history.

(c) The notion prevails in this country that we are a very practical people. We take credit to ourselves for being sensible, shrewd, and at least mindful of our own interests. This quality gets a harsher name from our foreign critics. They say that we are materialistic, grasping, and, in fact, sordid, as the thing we care most for is money, and that which we are most alive about is our material interests. They admit that we are "smart," but say that we are mentally commonplace and unimaginative. . . . We are a very imaginative people, and in many ways the most impractical. The old stage conception of Uncle Sam as a good-natured rustic sitting in a rocking-chair, whittling, was not altogether out of the way. Whittling is not a remunerative occupation, as a rule, although this quaint waiter on Providence, who seemed to imagine that if he sat at ease, all good things would, in the course of time, pass his way, occasionally did whittle out an invention that would save him from labor. He answered the gibes of his critics by pointing out the fact that the chair he sat in was a self-rocker — a little invention of his own. He was a man of vague dreams and imaginations.

5. — (*Sections 2-3*) — In each of the following paragraphs a sentence is out of place. By a careful analysis discover the misplaced sentence and put it where it belongs.

1 (a) The progress of every country is in proportion to the number of alert and trained minds which it contains. 2 Their knowledge becomes the public knowledge; their opinion becomes public opinion. 3 National blunders and national misfortunes are almost invariably the fruit of ignorance. 4 Prosperity goes hand in hand with knowledge. 5 And as in every community the bulk of the people are engaged in the pursuit of subsistence — the lawyer by his cases, the merchant by his wares, the doctor by his patients, the workman by labor — the duty of accumulating knowledge and thinking for the community devolves upon a few who are more highly trained than the rest and more clear headed. 6 Where these

select minds are numerous and powerful the community will be intelligent and prosperous; where they are few and timid the community will be narrow and stunted in its growth. 7 It is the business of high education to develop as large a body as possible of these choice minds so that among them a few will be found who may become leaders of men and leaders in the right direction.

(b) When the wise man uttered the familiar aphorism, "As a man thinketh in his heart, so is he," he expressed not merely a moral maxim but a scientific truism. What men mentally dwell upon they become or grow like. The scientific way to destroy evil is not to hold it up and analyze it in order to make it hateful, but rather to put it out of the consciousness. The quality of thinking determines consciousness, and consciousness forms character. Character is, therefore, nothing more nor less than an habitual quality of consciousness. Action is often temporarily modified from motives of outward policy, but its constant effort is to become a true copy of the inner pattern. No matter to what extent one may detest a crime, he cannot immerse his consciousness in its turbid waves without taking on some of its slime and sediment.

(c) Let us see what effect the single tax would have in any city or village. It would wipe out most of the selling price of idle land, because the tax on such land would be just as much as it would be on land next to it which had buildings or improvements on it. This would prevent owners from holding land out of use simply for speculative purposes, for they would know that as the land increased in value the taxes would increase in proportion. There would no longer be lack of opportunities for the profitable employment of capital. Thus land would become accessible to those who really want it to use, and men would no longer have to go long distances to get ground on which to build when there was idle land near at hand. Land would be free. On the other hand, all improvements, being released from taxation, would receive an enhanced value. This would stimulate industry, while thrift and enterprise would receive their just reward instead of being fined as at present. The land grabber, who holds land idle and will neither use it himself nor let others use it, would, like his historic prototype, find his occupation gone. We can afford to spare him, as he stands ever a bar to progress, demanding tribute of the industrious

community. He would soon mingle in the ranks of the legitimate industries and add to, instead of detracting from, the common weal. There would no longer be the temptation to conceal property by perjury for the purpose of evading taxes.

(d) It is a nice matter to keep the proper balance between boasting and humility, but if any error is to be committed it had better be on the side of humility. True humility has in it some quality of virtue, and is therefore to be preferred to mere boastfulness. But mock humility, based upon hypocrisy, is a vice of a very mean order. Boasting is the result of unfounded vanity. The man of real merit has no occasion to boast, nor as a rule does it occur to him to do so. Self-confident and resourceful, he relies upon himself so completely that he never thinks of sounding his own trumpet. On the other hand, the man of humility is often timid, inclined to self-depreciation, or else is a hypocrite, assuming an humble part to deceive and because he has been taught to look upon humility as a virtue. The boastful man suffers much for his folly. He is always being humiliated by disclosure of the hollowness of his pretensions. Unless he is extremely callous he becomes more wary as experience teaches him the consequences of his vanity, and as a result notorious boasters are usually young men. But there are exceptions to all rules. Sometimes the habit becomes so ingrained that it persists, as with Falstaff, until the boaster has long passed middle age.

6. — (*Sections 5-9*) — Criticise the following paragraphs, pointing out violations of the laws of unity, selection, proportion, and sequence. Rewrite, varying the form of expression without changing the idea.

(a) Without doubt the first requirement of the successful reporter nowadays is that he shall not only dress like a gentleman, act like a gentleman, but shall be a gentleman. He is usually a man from twenty-five to forty-five years of age. In appearance he is so much like the successful broker, the well-informed and prosperous merchant or lawyer or man of culture, that from his dress he might easily pass as any of them. He is almost never seen with a note-book, and rarely uses one except to record names and dates. He is quiet and dignified in his behavior, considerate

in his thoughts and ways. He has a long interview with a man and instinctively knows what to suppress, what to modify, what grammatical errors of colloquial speech to omit — in short, how to arrange a man's words as the average man likes to appear when speaking in print.¹ The most successful reporter in New York is without doubt the college-bred man. There are scores of non-college men in the business, and many of them are among the leaders, but other things being equal, the college men invariably go to the front.¹ Some one has said that the chief drawback of a reporter's calling is that it exposes him to all kinds of weather and to all kinds of people. That is true, but even this has its advantages. Exposure to weather when one is properly prepared is healthful and often invigorating. The same is true of exposure to people. No other occupation has the variety — some of it undesirable² — of that of the reporter. Almost every day brings a new task for him. He rubs against luxury and misery.³

(b) A common misapprehension among literary men, that is to say, versifiers and novelists, is that literature is a matter of words, a thing of collocation and orthoëpy, whereas its chief and essential function is to express sentiment and thought,⁴ and the composition of an impressive painting involves a like process of thought through which a poet would have to pass in writing on the same incident. The picture may be more effective than the poem. The poem must be read. The picture must be seen. Now, the tendency of the true drama is to symbolize, to present living pictures; while economy in words is one of the pressing needs in vitalizing a strong action. The dramatist, however happy he may be in his diction, knows that the literary trick can only give finish or incidental aid; that a drama is not a literary thing at all, in the sense of being hammered together out of words; and that, in fact, it is no drama unless it remains incomplete in its effectiveness until it is acted. But even if the "literary" part of it be inconsiderable, yet if it accomplishes a worthy purpose, it is literature. With this distinction⁵ in mind,

¹ Unity. Rewrite in three distinct paragraphs.

² Should this phrase be omitted?

³ The paragraph seems incomplete. Why?

⁴ Is this comparison properly introduced and clearly developed?

⁵ Is the distinction clear?

it is well to turn to some facts in the history of letters, that account, in a measure, for some of the misapprehensions. The conditions of the Greek drama were very peculiar, yet its plays were written to be acted, and in tragedy were highly poetic. The technique of that stage permitted an ideal union of the literary and the dramatic; but the poetic drama is only one form. In all genuine and bustling comedy, ancient or modern, the literary element has small part. Plautus was not a man of words. His plays were for the stage. Real life requires the language of the day, and the artificialities of literature are entirely foreign to it, for a good play is life itself. Again,¹ verse is merely a convenience, and the belief that literature, particularly as it concerns the drama, belongs almost solely to this form of expression has long been exploded, and has troubled no man, with any appreciation of facts, since the days of the extinct school of Corneille. The abandonment of verse was an emancipation. The drama has not declined; it has simply expanded. It is constantly expanding and gaining new forms and fresh strength. From the Shakespearean standard in the matter of the poetic form it has declined.²

(c) Conversational brilliancy is as distinctly a gift, not to be acquired, as is any other natural talent, and the fortunate possessors of it are to be admired and envied. But the average of talkers can, with care and training, remedy natural defects, or heighten natural cleverness to the extent of making themselves at least interesting in their conversation. To restrain its range within such narrow limits as to restrict its subjects to mere idle gossip is certainly not a fault that one cannot correct, for ordinary intelligence and ordinary knowledge only are required to attain such information as will render pure gossip a matter of choice and not of necessity. The ordinary topics of the day now embrace in themselves an astonishing width and variety of subject-matter, since they include the practical application of so much science to the affairs of daily life, the increasing popular interest in matters of political government—foreign and domestic—the general discussion of

¹ Is the force of this connective clear? Analyze the paragraph, discover its theme and principal ideas, and rewrite.

² Does this sentence bring the thought of the paragraph to a fitting close?

moral and social problems that events have forced on the direct attention of the public at large, and the infusion into the ordinary atmosphere, more or less, of the spirit of scientific investigation.¹ The average minds on which, after all, the world depends for the carrying out of the work planned by the thinkers, need the mutual friction that intelligent talk gives their abilities, and the recreation of the pleasures of mutual talk. To this end the cultivation of a clear and distinct style of speaking, of the habit of observation, of the acquisition of ordinary knowledge of the current events and ideas of the day, of succinctness of expression, of liveliness in narration, of an equal readiness to receive and impart ideas, of courtesy and good temper in argument — this cultivation is within the reach of each and every one not abnormally stupid, and would repay the patience and perseverance of its pursuit. Conversation is by no means a lost art; but the main trouble is that it is too seldom regarded as an art at all. Yet no nation is so naturally equipped to become one of good talkers as our own.

(d) - A Cent School is so called because the children who come to it bring each one a cent, clutched tightly in a little hand, or knotted in the corner of a handkerchief, a daily offering. If the cent is forgotten, or lost on the way, the child goes home for another, that is all, and has a scolding for carelessness into the bargain. The littlest children go to it² — used to go, rather, for indeed this should all be in the past tense rather than the present, the Cent School being a thing of the past and, as one might say, a great-aunt of the present kindergarten, an old woman from the country, who is rather plain in her ways. Eunice Swain would have thought a kindergarten foolishness. Her children did not come to school to be amused, but to work. She put them on benches in her big kitchen, because it was warm there, and sat in the dining-room door, and taught them, or chastised them, as the spirit bade her. She taught the three R's, and manners, and truth-telling, and, above all, humility, impressing on these infants, daily, that they belonged to a generation, not of vipers exactly, but of weaklings.

¹ Unity? Sequence? What should be done with this sentence?

² Unity? Sequence? Analyze the paragraph and rewrite it.

(e) If a boy who comes to town can begin by paying his way in the most economical manner, he will do remarkably well. The chances are against his doing as much as that, so great is the demand for places. Some men even pay to have their sons taken into great mercantile establishments, though the general experience of merchants is that the boys who come from poorer homes and have been brought up to hard work are more likely to push ahead. Natives and foreigners who have learned frugality and have known hardship from their boyhood, are getting ahead of those brought up more tenderly. Yet,¹ as I said before, a country boy who must earn his own support from the very beginning should not risk his fortune in a great city until he has found an actual opening there. It is better for him to compel fortune where he is; to improve the chance nearest to his hand;¹ this country is increasing so rapidly in population and in the variety of its industries and their demands that throughout its extent new opportunities for a career are constantly arising. Probably² the United States will contain at least 200,000,000 of people by the time boys who read this paper have reached middle life, and are in the prime of their manly power. New cities will grow up by the hundred and new outlets for energy and enterprise will rise.³ The twentieth century is at hand and it will bring abundance of work and plentiful opportunities for every boy of to-day who lives to enjoy its light and participate in its progress. The chances of fortune in the future will be as great as they have been in the past, and the facilities which a young man can obtain will be more numerous. With very few exceptions⁴—you could count them on the fingers of one hand—the great fortunes of the Union have been accumulated within the last fifty years. All the greatest of them have been made within that period, and they have been made by country boys. ⁵ But there is something more, better, and higher than a fortune to make. It is character; and there is acquirement more valuable than the acquirement of money, and it is the knowledge which enables a man to get the most out of life and to make himself of the most use, whatever his circumstances, whether he lives among the crowd of a great city or in the solitude of a country farm.

¹ Unity ?

² Sequence ?

³ Unity ?

⁴ Sequence ?

⁵ Unity ? Rewrite in two distinct paragraphs.

(f) There is some impatience with the epoch of Queen Anne. We do not mean the Augustan age, as it used to be called — in which, however, it would not be easy to point out the Virgil or the Horace — but the era of the Queen Anne house, the epoch of decorative art in building and in furnishing. But, on the other hand,¹ the epoch of Queen Anne is a delightful insurrection against the monotonous era of rectangular building and of the divorce of beauty and use.² The distinction of the present or recent dispensation is that the two are blended, that neither the house nor anything in it need be clumsy or ugly. There is no longer an excuse for an unsightly table or chair or utensil or the least object of household convenience. There need be no more waste spaces in the house. The old entry, which had degenerated from a hall into a mere lobby or vacant passage, is now taken into the general “treatment” of the interior, and becomes a delightful part of it, as pleasant and home-like as any other. The staircase is no longer a railed ladder, but has risen into a chief ornament of the house, as the noble staircases in the new Capitol of New York are the most imposing of its details and decorations.

(g) A man who is in the Wisconsin penitentiary for life has appealed to the Secretary of the Navy, suggesting that as it is difficult to recruit men for the Navy, the department might find a large number of men in the penitentiaries who would be willing to serve in the Navy rather than in prison. This prisoner had reasons aside from his desire for release, for writing his letter; during the Civil War prisoners were taken from penitentiaries, and enlisted in both armies, North and South, and many of them made good soldiers.³ Of course it would seem to degrade the naval service to adopt such a policy, but why should our thought run in that direction? We educate convicts to be shoemakers, and to other trades, in prison; why might we not set apart certain war-ships to be manned by United States prisoners? They would be quite as safe in a war-ship at sea, their confinement would be as close, their work as hard, and the punishment as severe as when confined in any stone building that is protected with iron bars and doors.

¹ Is “But, on the other hand” the proper connecting-phrase to use here? Point out the two ideas in adversative relation.

² Is the reference clear?

³ Unity? Is this sentence needed?

(h) Literary societies, as a rule, are short lived. The varied business and family and social duties of members drift them apart after a few years of regular association, but such societies seldom altogether die out. They may not hold regular meetings or keep a record of their proceedings, but the members, or some of them, get together on occasion and live over again the old life, contrasting it with the present. ¹ There are disadvantages as well as advantages arising from an extended literature of an ephemeral kind. A greater number of people become refined and educated to a certain extent, but there is less of solid reading and reflection even on the part of the few. Under such conditions, the association of literary minds is required to give purpose and effect to reading. That we may not scatter too much in reading and in the subjects of thought, it is desirable that kindred minds should come together and concentrate thought and study upon particular branches of literature. This might not be desirable if literature were less plentiful, but there is little danger in these days that even a specialist will become too narrow-minded. Try, though he may, to limit his thought to a single field, the newspapers and magazines will keep him informed about other subjects than the one to which he gives serious study. ¹ The young folks of to-day have greater opportunities than were offered to preceding generations to store their minds with information, refine their tastes, and lay up for themselves pleasures that last as long as life and reason. They can do this in a measure by the reading of good books; they can do it more effectively by adding thereto association with young people of similar tastes and ambitions. For the pleasures of literature are not transient; they linger in the memory and are revived by every old association, as of well-loved books or well-loved friends.

(i) In the thronged walks of great cities one can easily single out the artist if he have an observant eye. A certain nonchalance of gait and manner distinguishes him from the passing throng. In him you remark none of the haste and bustle of the eager man. If not overworn, he may wear a regardful joined to a contemplative air. The oatloaf, carelessly wrapped under the arm of one, designates him as the crayon artist, for this is an indispensable adjunct

¹ Sequence?

to his work when the pencil is in hand. ¹To enjoy the society of a coterie of artists is to see and enjoy society under a new and enlightening phase. But, in the meantime, they idealize as it is their nature to do, and lead a life quite aside from the majority of their fellows. They appreciate sport and recreation, life on the sea, as a yachting cruise, or in the woods and mountains, their sketching at hand. The idealist is no imitator, and variation from the common theme marks his every mood and action. To this factor in his composition we may trace his occasional departure from the accepted styles of costume, or of wearing the hair, a trivial matter except as it becomes an occasion of misapprehension.

7. — (*Sections 5-9*) — Reduce each of the following paragraphs to a single compact sentence. See to it that the relation of main and subordinate ideas is the same in the sentence as in the paragraph. Avoid, as far as possible, the phrasing of the original.

(a) Each individual has, locked in his personality, a secret, a problem meant to benefit himself and the race. It is the sphinx's conundrum, and each must solve it or perish. The city offers a million opportunities for its solution where the country offers one. A Thoreau or an Emerson may find sermons in the running brooks, but most of us need more explicit teaching, and this the city affords. All the faculties are stimulated to the highest exercise, and the achievement of an entire population re-enforces individual effort. Failing, one may try again, starting on a lower level; it is only the totally incompetent who lie prone in a pitiful heap at the foot of the ladder of endeavor. Always the constructive element is stronger than the destructive, and for one that falls, a hundred rise. So the standard of living is lifted higher and higher, while the fallen receive the aid of the successful and their children an education that shall prevent their fall. This is the aim of the public schools, and an aim that experience must ultimately attain. With civilization there is no longer independence, but interdependence. No man lives or dies to himself alone; physically, mentally, and morally he is lifted up or dragged down

¹ What is the connection of this and the following sentence with the rest of the paragraph? Rewrite, omitting irrelevant ideas.

by his fellows, but this united effort gains for each a freedom that would otherwise be impossible of attainment. This is the significance of all organization; the unavailing effort of one is multiplied by the efforts of all, and the strength of many makes a mighty power which upholds the world. Nor does the individual lose; each individuality is a thousand-fold more forceful in that it has the support of the tremendous appliances worked out by the minds and arms of all. A bar, however strong, is of little use as a lever unless it has something to rest upon. With the universe at command, what cannot the individual achieve?

(b) The more men there are who are self-employing and self-directing, and the fewer there are who are dependent on the will of others for the employment that means life and comfort to them and their families, the better. Ten thousand men worth a hundredth of a million dollars apiece are worth a thousand times as much to a nation and the world as one man worth a hundred millions. Every man who runs his own business offers opportunity for a higher grade of workers, and the stimulus of this opportunity is felt by the very lowest. A hundred such will give employment, perhaps, to an equal number of superintendents, overseers, book-keepers and junior partners — all winning their own way to independency. Unite these businesses, and instead of an aggregate of three or four hundred assistants we have perhaps a score hardly better paid and with much less prospect of independence before them. The others are driven to some other avenue of self-support, adding just so many families to the army of dependent laborers. Thus the over-enrichment of one means the impoverishment of many and adds to the competition impelled by necessity, which is the means by which the many are deprived of opportunity. "Skin for skin; all that a man hath will he give for his life," and the greater the number of those who are shut up to wage-earning for a livelihood the greater the competition which drives the lower ranks into want and desperation. It is always the lower stratum that feels first and most keenly the force of harsh conditions, because upon it rests the weight of the entire superstructure. Whenever the number of the employers of labor is reduced, the number of the employed is increased; and when the number of the higher grades of employees is reduced, the ranks of the lower grades are swollen to that extent. With this cumulative pressure the num-

bers of the unemployed are necessarily enhanced, and the weakest of the weak feel first the pangs of absolute dependence. It is from them that the cry for amendment always comes the first. Their methods of amendment may be wrong, usually are in fact, but their prescience of evil is unerring. They know where the shoe pinches, though they seldom know how to remedy the defect.

(c) To bring genuine art in its highest forms to the multitude is a good work, in the most emphatic sense of the term. To contribute toward spreading its influence among the masses is a distinct and lovely charity. Public art galleries and free concerts have a distinct public educational value that is too often non-appreciated, because their results are too subtle for quick and material perception. Many deprecate such missionary work on the ground that it is sentimental and trivial, compared to the pressing physical necessities of the lower classes. Such theorists look on these efforts with a sneer, preferring what they call doing practical good. Yet the mind is as real as the body, and satisfaction of its needs just as practical. One requires food as absolutely as the other, or it will starve; from the men and women in whom the animal nature finds no check in the mental, we get our ignorant, our paupers, our criminals, our social brutes, not our successful—our inventors, our thinkers, our social benefactors. If art had no mission to perform, the love of it would have no existence. The mistake is to look on it as a luxury, and not a necessity of life. An art-loving people must be an intelligent people, and less addicted than others to grosser pleasures. To awaken a love and appreciation of it, to provide opportunities for its public enjoyment, to increase facilities for the development of obscure talent, is as practical a labor as it is noble. — *Baltimore American*.

(d) The interests of labor and capital are in no way identical under our present system of commercialism. The employer is in business to make money, and to do that he will reduce wages, water stocks, evade the payment of taxes, violate contracts, and perjure himself where dollars are in sight. That applies to the majority of those doing business in the United States and is due to the heartless, conscienceless commercialism of the age. So long as it is to the interest of one man to increase his wealth on an investment of honest money, and so long as he will increase the stock of his

concern double and treble, basing the increase of stock on fictitious values commonly known as water, so long as it is to his pecuniary interest to get as many strokes as possible of the hammer out of the workman for the lowest compensation, and so long as it is to the interest of the workman to get as high a rate of wages for the shortest number of hours, it is hypocritical to assert that the interests of labor and capital are identical. They are identical in but one way—they are both striving to make the most money possible on an investment of dollars and muscle. The trades unions cannot solve the industrial problem, and it never will be solved until the public conscience is stirred to such depths as to cause the great mass of the people who toil with hand and brain, who labor for bread, and who sympathize with those who labor for bread, to realize that the labor question is in reality a misnomer. — T. V. Powderly.

(e) All nations in turn and under various pretexts have attacked the Turk. Not content with this, they have given him the reputation of being a "sick man," and have approached him with financial aid. But the more money is lent him, the less he has, and, notwithstanding this fact, lenders continue to approach him and assure him of their good services. The Turk has so many friends of this class that they become, in his sight, obtrusive and domineering. They all vie with each other to convince him that what he wants is guns, rifles, and war-ships, and, as he cannot buy from all at one and the same time, he can not arrive at a decision; he fears to displease those whom he does not favor with an order, and who would, perhaps, cause him to meet with trouble of some sort. The situation is a most curious one, for this customer, who has the reputation of being sick and ever without funds, is nevertheless considered a good customer, whose orders are wrangled for. Matters have reached such a pass that the largest contractors in the world have in his domains not only travelling representatives, but also fixed agencies and complete administrative committees, whose duty it is to institute and follow up negotiations with a view to secure business, and who are backed by the diplomatic representatives of their several countries. There are also, and among the most energetic, the representatives of continental gun-makers and builders of war-ships; the former are vigorously seeking to sell to Turkey guns for which the market elsewhere is just

now very slack; and the latter endeavoring to burden the Sultan with a stock of battle-ships, torpedo-boats, cruisers, and scouts, for which he has no use. The agents of these firms attract notice by their insistence. Whether Turkey requires guns and armored cruisers, or not, is not the question; the agents are in the country to secure orders, and orders are what they must secure. All this is sorrowfully beheld by the patriotic and enlightened Turks who have at heart the development of their country.

8. — (Sections 5–9) — State the substance of the following selection in a single, compact paragraph, omitting digressions and useless repetitions.

Poetry is virtue expressed in figures of speech. Poetry, I would say, is the religion of words, while religion is the poetry of deeds. So that a truly religious man is a living poem. There is rhythm in his voice, meter and measure in his conduct, ideality in his thoughts, and sublimity in his emotions. His life becomes a poem set to the music of harmonious action. To ascend still higher in the affinity between religion and poetry, I would say that both are based on revelation, religion on the direct revelations of God to man — poetry on the revelations of that beauty and loveliness that lie hidden in nature and man. In fact, had we no religion to teach us of a God, poetry would unfold to us his everlasting manifestations. As there is a beautiful image in every piece of marble which the sculptor's art may bring forth, so there are God's secrets and lessons in the rocks and rills, in the flowers and trees, which a poet only can truly depict. The ancients were right in making their prophets and poets identical, as is shown by the word *vates* which expresses both; for the poet, as the prophet, is a priest of God.

The soul requires its proper nourishment as well as the body. It is poetry which feeds the hunger of the human heart for immortality. All things physical teach decay and death. Poetry idealizes and symbolizes all our surroundings and transfigures even the sad habiliments of death with life immortal. None can read Wordsworth's Ode to Immortality without being transported from this vale of tears and sadness into a happier world of thought and feeling. We should, however, cherish and foster poetry; not

only for its own sake and its own beauty, not only as the hand-maid of religion, a teacher of idealism and morality, as a revealer of the secrets of nature and hence as a priest of God; not only as a comforter and messenger of good tidings of another world and better life, but for the sake of religion itself as its strongest bulwark. Poetry is one of the most conservative of influences. It preserves the scenes of the past and the evanescent feelings and emotions, and is perpetuating those lessons and hidden meanings of things already old, which would otherwise be lost. This fact is especially serviceable with regard to the forms and ceremonies of religion. They are an essential part of faith, but seem often useless from a prosaic handling. Poetry envelops them with renewed meaning and life, and by carrying the form in ever-roseate habiliments perpetuates at the same time the lesson and the doctrine. Poetry invigorates the Sabbath and holidays, every prayer and fast, with the new idea of modern life. Especially in times of doubt and scepticism is this a great service to religion. And in another direction poetry can demolish the very stronghold of doubt by poetizing science as Tennyson has done in his *In Memoriam*. Here the poet has sought to discover a unity beneath all the discordant part of nature which the scientist with his crucible and microscope could never find. And it seems strange, yet wonderfully true, that while poetry thus naturally seeks to elevate faith and draw it nearer to God, it elevates itself also. No great poet ever lived but stood on the vantage ground of faith and aspired to reach the throne of God. If Whittier and Tennyson have gained the ear of mankind it was by this intense religious fervor which breathes through their verses. Of ancient Hebrew poetry, notably, the Psalms of David have been truly called "gorgeous palaces, the materials of which have been supplied by faith."

9. — (*Sections 5-9*) — State in a single paragraph the point and substance of the following conversation: —

Mr. Kearney was crushing the withered needles beneath his massive tread, and tracking his way unhesitatingly through a labyrinth that to Gerald seemed trackless. The black coat and the white collar that had been donned in the honor of Eureka had given place to a stout flannel shirt, belted in at the waist; and the

big man looked the better for the change—more solid and business-like. He was glancing at the timber with a practical eye, occasionally pausing to rest his hand against one of the great trunks and to glance upward, as if to estimate how high it ran before branching. The young journalist mentally compared him to a butcher appraising the value of a likely beef before he ordered it slaughtered. Gerald loved fine timber, and he spoke with this feeling strong in him.

"It seems a sin and a shame to cut down such trees," he said, with a touch of indignation in his voice.

Kearney turned and looked at him.

"Eh! That's the way it seems to ye, I don't doubt. Look deeper, man, look deeper."

Gerald stared at him in astonishment, but Mr. Kearney went on.

"It's the destiny of every forest to be first cut down and then cut up for the use o' man. Which had the biggest share of honor—the trees that was left standin' in Tarshish, or them that was brought to Jerusalem to build Solomon's temple?"

Had Solomon himself in all his glory appeared in one of the dim arcades he would scarcely have surprised young French more than did this utterly unlooked-for reasoning in the man beside him.

"For see here now," pursued Kearney, having paused a moment for the answer that did not come, "this tree's a-growin' here an' has been for a thousand years, maybe two; no man knows till she's cut an' he counts the rings in her. Down she comes to-morrow, we'll say, an' then what? Maybe this wood will floor a ball-room, an' be touched by pretty feet you'd sooner kiss than the Pope's; maybe it'll build the house that the Prisident of the United States 'll be born in; maybe a bit of it'll be the soundin'-board of a pulpit, an' echo God's word preached to the savin' of who knows how many souls. Isn't that better for it nor growin' an' rottin' an' shakin' pine needles down on yer head an' mine?"

By this time Gerald had found his tongue. "I had no idea you were so imaginative, Mr. Kearney," he said.

"I dunno as it's all imagination," answered Kearney. "Maybe it is: anyhow, it's possible, an' one thing's sure. Let this timber stand, an' never a foot but an Injun's will pass under its shadow; cut it down, an' ye fill the bay with sails, ye put bread in men's

mouths, an' ye give me the means o' doin' what I'm bound to do — o' makin' a man o' Jimmy such as his father never had the chance to be."

"You're right and I'm wrong," said Gerald, somewhat touched by the earnest note in his host's voice as he uttered the last words. "They're fine trees; but down with them, and make a ladder for your boy to climb as high as you'd like to see him." — Jessup: *Under the Redwood Tree*.

10. — (*Sections 5-9*) — Rewrite the following wordy news telegram, reducing it to about three hundred words. Preserve all the important news.

SAN DIEGO, CAL., April 14, 1908. — The American battleship fleet sailed to-day on a summer sea. In four regularly intervalled columns, with flagships leading abreast and pointing the way to the first home anchorage the fleet has found in its four months of cruising around the southernmost end of the western hemisphere, the sixteen ships swept into the sheltered cove of the sea behind the towering headlands of Point Loma, and halted for four days of merry-making for men and officers. Governor James N. Gillett was here officially to welcome the fleet. His call upon Rear Admiral Robley D. Evans, who took the fleet out of Hampton Roads last December, was paid during the afternoon. Local committees also went to the Connecticut to tell Admiral Thomas, and through him all the men of the fleet, how glad the people of California are to see such a splendid representation of the American navy as the "battle fleet" constitutes. To-night Admirals Thomas, Sperry, and Emery, and the commanding officers and members of the various staffs, were entertained at an elaborate but informal dinner at the hotel Del Coronado. It was their first taste of the hospitable functions which have been planned in their honor all the way to San Francisco and beyond. The beauty of the day's spectacle, when with flashing signals and wonderfully executed manœuvres the ships were brought to anchor in the lazy rolling Pacific waters, was rivalled to-night, when for three hours every vessel was outlined in fire. Thousands of incandescent bulbs were strung along decklines, up masts, far out on the signal yard-arms, up and down the huge funnels and down to the water's edge

at stem and stern. In fairy-like form the ships stood out against the night, and in letters six feet high the name of each vessel was spelled across its forward bridge. The glow of the lights flooded the sea for thousands of yards away, the gleaming outlines shimmering in phantom-like reflections.

During all this radiant display the old lighthouse marking the rounding point to the north — Point Loma's lonely beacon — flashed its alternating red and white signals in democratic simplicity, and wholly unmindful of the spectacle the coming of the ships and their illumination afforded. On shore scores of red signal fires were maintained throughout the evening as a welcome sign, and above all, high in the reaches of the sky, shone a brilliant southern moon, hurrying its way to romantic fulness.

The fleet let go its anchors — all splashing in the water with precision at 12.47 P.M. — just thirteen minutes before the anchoring hour arrived. For two hours the ships had been in sight and their coming had been watched with wonder by the waiting throngs. Never before have armor-clads of the Connecticut type, displacing more than 16,000 tons of water in their occupancy of the sea, been seen along the Pacific coast, and the occasion of their first visit is to be made a memorable event wherever they touch port or cruise close enough to the shore to be seen by the cities and resorts that skirt the edge of the coast.

The splendid condition of the ships was manifested in every way. Outwardly they were the same sparkling white and buff units of a powerful aggregation of fighting force that pointed their way out of Hampton Roads on a home coast, 3000 miles away, with the President showing the way on his cruiser-yacht, the Mayflower. Internally the ships were in better condition than when they started, engines working with the smooth thrust and throw of perfect bearings and careful handling, and boilers making steam with less consumption of coal because of the increased efficiency in the firing rooms. The wash of the waves along the water line displayed from two to three feet of red armor belts and showed comparatively little sea growth, despite the long stay in the temperate and tropical waters.

Rear Admiral Charles M. Thomas, commanding, was on the bridge of the Connecticut as the fleet steamed to its anchorage. The absence of Rear Admiral Evans, who is ill at Paso Robles, is

deeply regretted on all sides. Admiral Thomas at the dinner referred to the matter with much feeling.

Filmy ribbons of smoke on the horizon gave the first hint of the approaching vessels this morning, although wireless messages had already told of their near presence. Eyes were strained to catch the first glimpse of the ships, and telescopes and marine glasses were at a premium. The day had opened black and threatening, and it was not until after 10 o'clock that the sun burned its way through the bank of lowering clouds. Once its rays had penetrated the mist, however, the sky quickly cleared, and by the time the fleet came into view there was not a fleck to be seen.

The Connecticut was here two weeks ago with Admiral Evans, but she was gray with the grime of heavy target practice then, while to-day she appeared an immaculate picture in white and buff.

To the left of the Connecticut steamed the Georgia, flagship of Rear Admiral Emery, commanding the second division, and in her wake were the Rhode Island, Virginia, and New Jersey. The third line from the shore was headed by the Alabama, flagship of Rear Admiral Sperry, who is now in command of the second squadron and third division, but soon is to be the senior officer of the entire fleet. With the Alabama were the Illinois, Kearsarge, and Kentucky. The fourth and outward column was headed by the Maine, with Captain Giles B. Harbor flying a triangular flag of blue from the main truck, denoting temporary command of the division, which included the Missouri, Ohio, and Minnesota. The absence of Rear Admiral Evans leaves a vacancy in flag rank in the fleet.

When about a mile and a half off shore, a four-hoist signal flashed from the forward arm of the Connecticut. "Stand by to anchor," it was read, and in the space of a few seconds answering signals in duplicate were broken out from all of the ships.

The vari-colored flags showed their reds, blues, and yellows brilliantly in the sun, and gave a gala appearance to the fleet. No ideal of the marine artist could have added to the effect. Speed cones hanging from yard-arms on the flagships gradually descended and the white, combing bow waves in front of the advancing ships grew fainter and fainter until only the wash of the blue waves against the cutwaters was left, and the ships stood motionless.

No commanding voice or pipe of boatswain could be heard on shore, but almost simultaneously anchors were loosened, and the splash of water as the heavy iron hooks dragged several tons of heavy chain after them into the sea told of the safe arrival home of the most noted of America's fleet.

Lost in admiration, the crowds ashore forgot to cheer. Absolute silence marked the arrival.

11. — (*Section 12*) — Narrow each of the following general subjects to an available working theme, and then give to each an appropriate title: ¹ —

- | | |
|-----------------------|--------------------------|
| 1. Earthquakes. | 16. Postage Stamps. |
| 2. Sports. | 17. Africa. |
| 3. Fiction. | 18. Irrigation. |
| 4. Travel. | 19. Insects. |
| 5. Air-ships. | 20. Home Rule. |
| 6. Electricity. | 21. Interoceanic canals. |
| 7. Dogs. | 22. Radium. |
| 8. Spelling. | 23. The Short Story. |
| 9. Railways. | 24. College Papers. |
| 10. Talking Machines. | 25. Mining. |
| 11. Mountains. | 26. Forestry. |
| 12. Libraries. | 27. American History. |
| 13. Kipling. | 28. Tramps. |
| 14. Music. | 29. Advertising. |
| 15. Photography. | 30. Strikes. |

12. — (*Section 12*) — Find the working theme in each of the first ten paragraphs in Appendix A, and give to each an appropriate title:

13. — (*Section 12*) — Give appropriate single headings to five short editorial paragraphs to be found in any carefully

¹ Examples of paragraph-titles may be found in the newspapers and in the marginal notes of such books as the *Encyclopædia Britannica*, Gardiner's *Thirty Years' War*, Bryce's *Holy Roman Empire*, Creighton's *Age of Elizabeth*, and Hallam's *Works*. The short isolated paragraphs to be found in the editorial columns of the newspapers, and the related paragraphs of most books, are usually printed without titles.

edited newspaper. Of the headed articles in the news-columns of the papers, the first generally corresponds to the title, and the second, which is usually longer, corresponds, roughly, to the working theme.

14. — (*Section 13*) — Find the topic-statements of the paragraphs quoted in the introductory chapter of this book. In each case phrase a brief and appropriate title for the paragraph.

15. — (*Section 17*) — Find paragraphs in Appendix A in which the topic-statement comes first; first and last; last.

16. — (*Section 17*) — Find paragraphs in Appendix A in which the topic-statement is implied. Discover the theme in each of these paragraphs and state it in a brief sentence or phrase suitable for a title.

17. — (*Sections 14-17*) — Supply, as skilfully as you can, the topic-statements which have been omitted from the following paragraphs: —

(a) . . . Instead of seeking for light, we set up an intellectual, religious or political standard of our own creation or, worse yet, accept one made for us by others. The struggle for existence is so intense that but few take the time to do their own thinking. Of course, it is easier to accept ready-made ideas, but if all of us would follow blind leadership so blindly we should soon be a nation of intellectual slaves. It is the solemn duty of every citizen to analyze the peculiar measures and doctrines which may from time to time agitate the country. He should give a dispassionate hearing to the advocates of both sides, read the evidence in a judicial spirit, and consider the probable effects of the rejection or adoption of the policy or law under discussion. After arriving at a conclusion he should have the courage to maintain his position under any and all circumstances, and the good taste of listening with deference to the opinions of his antagonists. In no other way can true independence of character be developed. By no other method can free institutions be preserved. A nation whose

citizens have learned to think for themselves cannot be conquered in war nor excelled in peace. — *Chicago Graphic*.

(b) . . . We find this exemplified by the thousands of books of travel, which are written after a few months mostly spent in catching trains and boats and in the inspection of public buildings, when all the world is on the offensive and holds one at arm's length. To state the case paradoxically, the only way in which one can travel and see anything, is to settle down and learn the secrets contained within the radius of a square mile. Thoreau, as I am reminded, puts this much more suggestively, when he says, "I would fain travel by a foot-path round the world." The man who cannot see clear through rags or broadcloth, and find the Man contained within, ought to be kept away from pens and ink and paper; otherwise, he is a mischievous force in the world. It is no more the office of literature to add to our social fog, than it is the office of chemistry to create violent stench for the sake of the stench and for no other purpose. The rarely beautiful in art is the common life transfused in the alchemy of beautiful thought; and this is only possible to writers whose intellects are true to their imaginations, and whose hearts are good. No man without illusions has ever done anything great in art — anything that is as permanently true as the divine love in the world in every age. It is the living of life in the quick which compels expression and makes that expression the work of genius.

(c) . . . The farmer's son who, instead of staying upon his father's acres, or of acquiring a farm for himself to walk behind the plough, runs away to town to try his fortune in some occupation which will not harden his hands and tan his skin, is no longer an exception, but is fast becoming the rule. The native American no longer likes to dig ditches, or to work on the highways, or to throw up railroad embankments, or to do the rough work in coal mines. But this class of work has to be done, and somebody has to be found to do it; if not the native American, then somebody else. It is idle to say that the native American is crowded out of such employment by the competition of the foreign immigrant who is willing to work for lower wages; for the number of Americans who would perform that sort of work, were the wages ever so high, is entirely insufficient, and constantly growing less.

Here is, therefore, an indispensable service for which the foreigner is needed.

18. — (Section 19) — Develop the following topic-statements by giving the particulars and details which naturally seem to be called for: —

1. The early Pilgrim Fathers had many difficulties to overcome.
2. Even in the smallest towns you will find a specimen of almost every grade of humanity.
3. Napoleon combined in himself traits of character that are usually thought to be contradictory.
4. The national government is a complex piece of machinery.
5. Much of the so-called "Great American Desert" is now under cultivation.
6. Fashions change with bewildering rapidity.
7. It seems possible to carry on three trains of thought at once.
8. Washington in his lifetime was often made the object of bitter denunciation.
9. Many varieties of birds are seen in the north throughout the winter months.
10. One may find in the state of California almost every climate of the globe.
11. The American citizen has other political duties besides voting.
12. History is full of examples of heroism.
13. Elizabeth's reign was most eventful.
14. There was disaffection in the South for years before the war.
15. A young man may enter public life by any one of several doors.
16. There are many things to be said in favor of a longer presidential term.
17. American capitalists have had what they think to be good reasons for forming trusts and combinations.

19. — (Section 19) — Find paragraphs in Appendix A in which development is by particulars and details.

20. — (Section 20) — Develop each of the following topic-statements by adding sentences that restrict or enlarge its meaning: —

have an develop who paragraph

True

1. Not all poets have written poems.
2. The common notion of success is fallacious.
3. There is a kind of criticism which is in itself creative.
4. A good partisan is not always a good citizen.
5. All students should have an interest in sports.
6. Freedom is not an unmixed blessing.
7. The mind is in one sense a machine.
8. Books are sometimes better companions than persons.
9. I have said that Lincoln was trusted by all the friends of the Union; but the word *trusted* is not strong enough; he was . . .
10. We speak of the *right* to vote; but is voting properly regarded as a right?
11. In this country there is no longer any North or South; the terms are obsolete; there is only . . .
12. What do we mean when we say that one man is liberal and another man is conservative? What can we mean but that . . .?
13. Patriotism is the last refuge of a scoundrel.
14. Ambition, if it is of the right sort, is a powerful agency for good.
15. Journalism may be as important and useful a profession as literature.

21.—(*Section 20*)—Find paragraphs in Appendix A in which the development is by definitive statements.

22.—(*Section 20*)—Develop the following topic-statements by presenting the negative, contrary, or contrasting ideas which suggest themselves in connection with each:—

1. To eat a mouthful of food or to take a breath of air is to expose one's self to manifold dangers.
2. No man ever tells the whole truth.
3. All men are created equal.
4. The feudal system had many advantages.
5. The United States would gain by annexing Canada.
6. Experience is a dear school.
7. To take one's opinions ready-made from others saves a great deal of thinking.

8. A high tariff promotes infant industries, but . . .
9. To have few friends is one way of escaping grief and disappointment.
10. A witty Frenchman once said that language is given to men in order that they may conceal their thoughts.
11. The printing-press has done much harm by putting worthless literature within the reach of all classes of readers.
12. One effect of the trusts has been to lower the costs of living.
13. Many decisions of the courts are manifestly unjust.
14. All things come round to him who waits.
15. Knowledge breeds discontent.
16. Geniuses are uncomfortable persons to live with.

23.—(Section 20) — Find paragraphs in Appendix A in which the development is by negative, contrary, or contrasting statements.

24.—(Section 21) — Develop the following topic-statements by adding real comparisons, or illustrations:—

1. The common notion of success is fallacious.
2. A bad beginning does not always imply a bad ending.
3. A good partisan is not always a good citizen.
4. The study of Latin may be for one student as practical as is the study of engineering for another.
5. Reason unaided will not always lead a man to correct his errors.
6. A republic is not the best form of government for every nation.
7. The greatest names in literature are those of men who were not rich.
8. An examination is often a poor test of a student's acquirements.
9. In times of peril the strong men came to the front.
10. Indiscriminate charity is often worse than none.

25.—(Section 21) — Find paragraphs in Appendix A in which real comparisons, or illustrations, are used.

26.—(Section 22) — Develop the following topic-statements by giving specific instances or examples:—

218 *ASSIGNMENTS ON THE PARAGRAPH.*

1. Study and discipline will accomplish much.
2. Shakespeare's heroes are always free moral agents.
3. One's opinions are not always a sure indication of one's probable conduct in a given case.
4. Mere wishing is not desire.
5. Unless a duty is performed in the right spirit, it is not done morally.
6. We need not go far from our own homes to find examples of courage and fortitude.
7. Railroads and telegraphs make the world smaller.
8. It is the minor characters in Dickens's novels which often prove the most entertaining.

27.—(*Section 22*)—Find paragraphs in Appendix A in which specific instances, or examples, are used.

28.—(*Section 23*)—Develop the following topic-statements by adding reasons that are not specific instances:—

1. Senators should be elected by popular vote.
2. The people of America have less real freedom than the people of England.
3. Rules of morality have little effect on conduct.
4. Hamlet was not insane.
5. All anarchists should be deported.
6. Prohibition weakens the will power of the citizens.
7. The United States would gain by annexing Canada.
8. Nothing is more important than caring for the health.
9. A republic is not the best form of government for every nation.
10. Labor unions have improved the condition of the laborer.
11. Hamilton's conception of government was superior to Jefferson's.
12. A foreign war is the most powerful agency in uniting all parts of the country.
13. All universities should be controlled and supported by the government.
14. Longfellow has written one poem that will live.
15. Life was more interesting fifty years ago than it is now.
16. A great deal of time is wasted in reading the daily newspapers.
17. The Mexican war was unjustifiable.

ASSIGNMENTS ON THE PARAGRAPH. 219

18. The government should establish postal savings banks.
19. Municipal elections ought to be non-partisan.
20. The national capital ought to be removed to a place nearer the centre of the country.

29. — (Section 23)—Find paragraphs in Appendix A in which the idea is developed by giving reasons for the topic-statement.

30. (Section 24)—Develop the following by making one or more applications of the principle announced in each topic-statement: —

1. The dangers of work are not the greatest in the world.
2. If young men were willing to forego the luxuries of life, they might easily save up a competence for old age.
3. "Know thyself," the wise maxim of the Greeks, is as applicable to-day as it was 2000 years ago.
4. Nothing succeeds like success.
5. The best business methods are nothing but applied honesty.
6. A good habit, persisted in, becomes continually easier of performance.
7. A nation, like a person, is bound by the demands of justice.
8. If education is to be of value, it must be systematic.
9. Recreation, in its proper place and time, is as necessary to mankind as work. ✓
10. True genius thrives on discouragements and failures.
11. The exercise of suffrage is a duty.
12. Monopolies are seldom beneficial to the people.
13. Education will solve the race question in the South.
14. The country owes a debt to its literary men.
15. The Bible is one of the monuments of literature.
16. No pursuit is ignoble if it is conscientiously followed.
17. A taste for books is a safeguard against evil thoughts.
18. A good memory is a priceless possession.
19. When good men enter politics, corruption will go out of fashion.
20. Conversation is the greatest of the fine arts.
21. Do the duty that lies nearest you.
22. It is false charity to give to every stranger that asks for aid.

220 *ASSIGNMENTS ON THE PARAGRAPH.*

23. The shoemaker should stick to his last.
24. Do not try to tell all you know.
25. Good workmanship always tells in the end.
26. Do not be ashamed of poor relations.

31. — (Section 24) — Find paragraphs in Appendix A in which the development is from the statement of a principle to its application.

32. — (Section 25) — Develop the following topic-statements by presenting causes, or effects : —

1. The Civil War was a benefit to the United States as a whole.
2. The purchase of Alaska was a profitable investment.
3. The predictions of the weather bureau are coming to be more trustworthy.
4. Electricity as a means of illumination will ultimately supersede gas.
5. Strikes will become rarer as time goes on.
6. A standing army is unnecessary in this country.
7. Betting, even on a small scale, is a questionable practice.
8. The use of steel and concrete has brought about many changes in methods of building.
9. It is not difficult to account for the rapid growth of Chicago.
10. The destruction of our forests is a serious matter.
11. The discovery of gold in California threw the country into great excitement.

33. — (Section 25) — Find paragraphs in Appendix A in which the development is by cause, or effect, or both.

34. — (Sections 18-25) — Write a paragraph of 150 to 200 words beginning with one of the following topic-statements. After writing, note in the margin the various methods of development that you have employed.

1. In this age novels are more effective than sermons as teachers of morality.
2. There are several ways of learning a foreign language.
3. A high tariff has both good and evil results.
4. The telephone may be a nuisance as well as a convenience.

5. All great men have had their moments of folly.
6. Newspaper English has a few well-defined characteristics.
7. Unanimity should not be required of a jury.
8. There should always be a motive in reading.
9. The American Indian, as represented in the old school readers, was a heroic figure.
10. Novel-reading presents some dangers.
11. All have their peculiarities.
12. The lazy man has some advantages over the active man, after all.
13. Lincoln's administration was most eventful.
14. Reforms are being advocated without number.
15. Book-buying has become a fine art.
16. The world must present a queer spectacle to a man seven feet tall.
17. Whittier's poems show that he was a friend of the slave.
18. Selfishness often defeats its own ends.
19. Books written by very good men are sometimes extremely tedious.
20. Races between ocean steamers are attended with great danger.
21. There are persons to whom the commission of a solecism is nothing short of a crime.
22. At the opening of the present century the map of Europe was in many respects different from that with which our school children are familiar.
23. There are some evils unavoidably connected with athletic sports.
24. Arbitration will ultimately do away with war.
25. The newsboy has his troubles.
26. A great navy is unnecessary to the safety of this country.
27. Washington and Lincoln present several contrasts in character.
28. We no longer know how to live upon little.
29. It is said that every man has his price.
30. Confidence is a plant of slow growth.
31. There is an art of spending money just as there is an art of making money.
32. All men are wiser than any one man.
33. The greatest happiness of the greatest number is the foundation of morals and legislation.

34. Our life is what our thoughts make it.
35. Nothing is the worse or the better for being praised.
36. Very little is needed to make a happy life.
37. No man can produce great things who is not thoroughly sincere in dealing with himself.
38. Few things are impossible to diligence and skill.
39. The applause of a single human being is of great consequence.
40. We love some people the better for their faults.
41. Censure is the *tax* a man pays to the public for being eminent.

35. — (*Section 26*)— Find introductory, transitional, and summarizing expressions in some of the paragraphs of Appendix A.

36. — (*Section 26*)— Summarize each of the following paragraphs in a brief, pithy sentence or maxim:—

(a) Hardly any better fortune can come to a conscientious man than to find his inclinations fit and feasible to follow. In many cases it happens through no fault of his that he cannot do what he wants to. Obligations are laid upon him that he is bound to discharge, and in discharging them he has to turn his face whither he would not choose to go, and do the work that is put before him rather than that his heart is in. But in very many other cases the choice is within his reach, if only he has the manhood to make it and the resolution to stick to it. If there are lions in his path he must have grit enough to drive them out of it, even though that is a tedious process. When the choice is a high choice, and the man is a strong man in earnest, the lions have to move out. The average man, of course, prefers to go round them, even though the detour gets him into byways that are not of his choice.

(b) If people could get the idea that what is called education is a good thing in itself, without reference to its practical uses, what a long step ahead the world would take! The notion that education must be for some definite purpose is responsible for much misdirected effort and many disappointments. If we were asked what is the great need of the day in ordinary life, we should say that it is intelligent readers and critical appreciators of art. It is certainly a very crude idea of life that an education is wasted

if it is not practically applied to one of the learned professions, to authorship, or to art, or to teaching. The impulse for any of these careers is strong enough. What needs leavening and liberalizing and lifting up intellectually is the great mass of society.

(c) It is not true that moral reputation is a poor security for honest behavior in places of public trust. There is no better security than the recognized fact that a man lives an upright and industrious life, whatever his circumstances may be. It is a common thing, of course, for designing men to make loud professions of morality only to cover their intentions of rascality; but they are as often rich as poor, and the test of financial condition proves nothing in any case. The remedy for municipal corruption does not lie in giving preference to men on the score of the supposed value of a well-filled pocket as a protection to their integrity. Neither a want of money nor an abundance of it is a conclusive recommendation. Men are to be judged not by the amount of their possessions, but by what society knows of their personal habits and methods. It is a notorious fact that the people of a city frequently elect individuals to responsible offices who have no standing in point of morals or of business ability, and who could not obtain corresponding employment from any private firm or corporation. Those are the persons who concoct schemes of municipal robbery, and whose official actions can always be controlled with bribes. If the reputable voters deliberately choose such men to manage the affairs of a city, they must expect corruption to prevail. There is only one way to secure the right kind of municipal government, and that is to select public officers with the same regard for capable and trustworthy qualities that is constantly shown in the selection of agents to handle funds and execute other important functions in the ordinary course of commercial transactions.

37. — (Section 26) — Supply in each of the following paragraphs a brief transitional or directive sentence. The dots indicate the place where the sentence is to be inserted. The idea of the omitted sentence is to be discovered by a careful analysis of the paragraph.

(a) There can be no question that the colleges count for more in the thought of the country than ever before in its history.

There have been times, it is true, when college-bred men have had more exclusive control of public affairs, and have given them more definite guidance, but there has never been a time when the colleges counted for so much in the life of the country, or when their adjustment to the life was so complete. The changes that have gone on so rapidly in college management, schemes of study, and student life have registered a corresponding change in the thought and life of the country. Enormous increase of wealth, specialization of work and occupation, expansion of experience, multiplication of resource, more comfortable and luxurious habits, have characterized the history of the last forty years on this continent, and the college has shared in these tendencies. Student life has become more luxurious in habit and appointment simply because the home life from which the students come has grown more ample and luxurious. It is idle to accustom young men to habits of ease at home and then expect them to adopt Spartan simplicity at college. The college is too intimately allied with the National community to resist a well-nigh universal tendency. The older graduate, who notes the change from the severe frugality of his own time to the ease and elaboration of to-day, often feels that such a change is necessarily disastrous. . . . There is more vulgarity in this country than there was forty years ago, but there is also a far richer and more wholesome life. There are more resources, more pleasures; there is more out-of-door life, more health, more culture; and consequently, more force. We are entering into possession of the world and of our own lives. Instead of working six days in the week, fifty-two weeks in the year, we are giving ourselves time for nature, recreation, rest, and social intercourse. Our dress is brighter and more varied, our diet is ampler and more nourishing, and we have learned the value of open air and exercise. Our gain in weight, stamina and health even in twenty-five years is noticeable. We are doing more work than ever, but we are doing it under better conditions. Continuous work in one direction, without rest or variation of effort, ends in physical exhaustion, as unbroken monotony of habit and thought is very likely to end in insanity. We have gained immensely in physical and mental health by the expansion of our interests and the multiplication of our resources. We buy more books and pictures, hear more music, drive, sail, walk, travel and rest more than in former days, and we

are the better for it. We have gone beyond the atheism of believing that rest is waste and wholesome pleasure sin.

(b) The beauties of nature are to the layman a source of pleasure. He views the ocean in the serenity of a calm and peaceful evening, or in the grandeur of a tempest at noonday; the landscape, with its gray and purple mountains, its varied distance and richly colored foreground; the sunset with golden tones, and the moonlight that casts a silvery radiance o'er the scene — these are to him the emblems of poetry. The responsibility of presenting these various phases of nature for the recognition of others is not his, however. He has only to enjoy and express his feelings in a general way. . . . *He* has the responsibility of rendering what he observes for the enjoyment and instruction of men. He must heed the laws which govern representation in art, and those rules that are of practical importance in the technical work. It is not sufficient for the astronomer to see; he must go through with calculations of which the mere observer knows nothing. So the artist, with powers of his own, must give to the people the results of æsthetic knowledge derived from his observation.

(c) Most people think of an addition to a nation's dominions as they do of an addition to an individual's possessions. John Smith is more prosperous if he acquires more real estate; and the United States are supposed to be more prosperous if they acquire more territory. . . . I see little in the whole Hawaiian episode but one long course of error. The American consumer has paid for thirty years (barring the brief respite while the McKinley tariff act was in force) a tidy sum annually to the Hawaiian planters. In recent times this tribute has amounted to twelve or fifteen millions of dollars a year. For this we have nothing of any real value to show, — unless it be that we have a stepping-stone to the Philippines, another dependency hardly less unprofitable.

(d) The homes of fashionable New Yorkers are, as a whole, the most sumptuous and comfortable in the world. Space, light, tempered warmth in every part, ventilation and every other accessory of hygiene, are here as liberally provided, as are the picturesque and decorative ideas of architects of the highest modern accomplishment; and, in numbers, these stately dwellings are like

strawberries in June. From them we may go on to a wide variety of smaller and less pretentious houses, in which also may be applauded the best art of our modern decorative renaissance. Old prosaic structures of brownstone, or brick, that were made in former days to enshrine the ugly fittings and furniture of our immediate predecessors, pass under an architect's eclipse to reappear in charming and covetable guise, every corner of their renovated interiors an invitation to domestic rest and peace. . . . Through every keyhole, in at every chink and cranny, floats the atmosphere of unrestfulness prevailing in America, and insistent in New York. No sooner is a family installed in the new abode, than one hears of its going off to try life in some other quarter of the globe. The deserted house is either shut up in desolation, or let to some one else.

38. — (*Section 28*) — Account for any inversions you find in the paragraphs of Appendix A. Often the reason for the inversion will be clear if the sentence in which the inversion occurs is rewritten in the usual order.

39. — (*Section 29*) — Point out the contrasting words, phrases, clauses, and sentences in some of the paragraphs in Appendix A.

40. — (*Section 29*) — Find, in some of the paragraphs in Appendix A, illustrations of balanced structure and parallel construction.

41. — (*Section 30*) — Point out, in some of the paragraphs of Appendix A, the reference words, both prospective and retrospective, used to carry the thought from point to point.

42. — (*Section 30*) — In the following paragraphs the conjunctions and connecting phrases such as *but, yet, however, no doubt, of course, in fact, it is true, moreover, thus, even, also, hence, on the other hand, etc.*, have been omitted. Analyze each paragraph and supply connectives where, in your opinion, they are needed: —

(a) Healthy Americans for the most part are interested in sports. A newspaper must take account of this great portion of

the population who demand sporting news, and whose demand is so reasonable and innocent that every newspaper now prints this information fully and carefully. This is one of the offences that glare in the eyes of the critics. Every newspaper that has or aspires to any considerable circulation must print every day a great multitude of items of news that for many of its readers have little or no interest and to some seem quite unworthy the space they occupy. The number of men and women who take no interest in the proceedings of Congress, who do not care to know what the Legislature may be at, who find the tariff an intolerable nuisance and the silver question a bore, and who can get along comfortably without knowing anything about great public affairs, is much larger than their highly educated fellow-mortals suspect. These persons are mostly of orderly lives, simple tastes, and innocent minds. They have their pursuits and their pleasures, and they want to read about their pursuits and their pleasures in the newspapers. They have an appetite for almost any gossip or happening that is of contemporaneous human interest and not beyond their range of sympathy and understanding. Is it sinful, is it debasing, is it vulgar, to print news readable and acceptable to this audience, provided the matter printed is not immoral or improper? I do not think so. This class of persons constitutes a very large proportion of the population of every town or city. They are entitled to consideration from the newspapers. They are respectable, and the news that interests them is respectable news, though in point of historical importance it usually ranks some distance below announcements of the abdication of sovereigns and the discovery of new and valuable laws governing the action of tides and the behavior of planets. For printing such news the press is denounced for giving up so much space to "trash."

(b) There are two forms of criminality, the atavic and evolutorial. Atavic criminality is the return of certain individuals, whose physiological and psychological constitution is morbid, to such means of the struggle for existence as civilization has suppressed, such as murder, robbery, etc. The natural forces which formerly impelled men to battle in this sanguinary manner have not entirely ceased to act upon humanity; they still act, and excite men to certain antagonisms, which occupy the entire life of almost all

humankind, excepting only those who, possessing a superior moral sense, refuse to become entangled in self-interested struggles, even if this course of action costs them some trouble. The means of the struggle have changed through the influence of civilization; these were formerly force and violence; they are to-day fraud and astuteness. An immense number of thefts are committed every day, of which the law takes no cognizance; human cupidity finds means of satisfying itself, even if it does not employ the sword and poison, which sometimes makes one wonder, with horror, if all human progress is not menaced with failure. This is the transformation of savage criminality among civilized people. It is to-day a normal condition of existence that this battle of astuteness has replaced the war of the muscles. As long as the present social conditions last, no human power will be able to prevent men from stealing from each other, just as it is impossible to keep men living in a state of barbarous anarchy from killing each other. All modern humanity is imbued, to some extent, with evolutionary criminality. Those who really form that criminality, which I call evolutionary, are the men who, endowed with a greater talent or favored by a too prosperous fortune, push that battle of intrigue and deceit to a monstrous excess, which makes it too great a danger to all modern society. These only employ to a great extent the means of enriching themselves that all the world uses on a small scale. Their action, on account of the excessive development which they give to the means of the struggle for existence, should be considered as abnormal and, therefore, punishable; while the same means, applied on a small scale, are entirely normal, and, although our moral sense feels them unworthy, remain unpunished. Law would be powerless and even unjust to injure them. Those who make use of the means that society has given them, without annoying the social life more than others, are evidently only using their rights. For the great evolutionary criminals, it will not do to trust too much to the effects of punishment; they are the product of our customs and will always be found so long as our customs remain unchanged.

43. — (*Section 30*) — Rewrite the following paragraphs, so varying the structure of the sentences as to avoid the repetition of the conjunction *and*: —

(a) Thucydides was a native of Athens, born of a wealthy family, *and* favored with a fine education. He was so charmed at hearing Herodotus read at the Games, that he determined to become a historian. He was in command of an Athenian squadron of seven ships at Thasos, 424 B.C., but by bad management he fell into disgrace and became an exile for twenty years to escape death. The subject of his history is the Peloponnesian War, and the sad story of the falling glory of Athens. He saw the great importance of this war from the first, *and* watched all its varying phases with the greatest interest, intending to write its history. He spent much time and care in collecting his material, *and* he has left us one of the noblest histories in the world. His style is condensed, and yet ornate, and with studied periods. He has been styled "the historian of a common humanity, the teacher of abstract political wisdom." He is fond of tracing events back to their causes, *and* showing their probable results, *and* is the great philosophic historian. Macaulay greatly admired him, *and* called the seventh book of Thucydides the model volume of history. His accounts abound in speeches made by the principal characters, *and* he fills their mouths with his own grand thoughts and words. His history extends to the twenty-first year of the war, *and* the last or eighth book bears marks of having been left unfinished.

(b) The Greeks were the natural descendants of the heroes of Homer, *and* it was no common blood that flowed in their veins. They inherited a grand physical nature, *and* in the camp and gymnasias cultivated every faculty of body and mind. They enjoyed a wonderful climate, and the education of grand and beautiful scenery. They were thoroughly religious in their belief and disposition to worship, *and* their noblest faculties were always open to grand inspirations. Every mountain, valley, and river was the home of a god, *and* they believed that their deities were always interested in human affairs.

These causes combined to make them a people of marked mental activity. They had an intense love of the beautiful, the creative faculty was largely developed, they had a universal desire to know the reason and origin of things, *and* these forces directed that mental activity to literary pursuits. Their poets and philosophers were sure of an intelligent, appreciative audience, *and* the rewards of

literary success were sure and abundant. Besides all this, they were blessed with political freedom, *and* in that atmosphere the mind of man has always done its grandest work. But of all the external influences that gave inspiration and character to their literature, the great Annual Games were the most important. Here were gathered the great historians and orators, poets and philosophers; *and* here, in the presence of the most cultivated audiences of the world, they gave their literary productions.

(c) Pindar was the lyrist of Greece and of the world. Born three centuries after Homer, he shares with him the highest place of honor. He was a Theban, born of wealthy family, *and* early and carefully instructed in poetry and versification. He contended for years at the games before he won the chief prizes. He was fortunate in living in the golden period of Greek history, *and* having the inspiration of great deeds and men. He travelled and lived for years in the famous western colonies of Sicily and Magna Graeca, *and* when he died at eighty years of age, he was honored throughout Greece. He was a prolific writer, *and* we possess forty-four of his poems entire, and the fragments of many others. His great themes were freedom, national glory, and the worth of man and manliness. He had a clear, intense faith in a future state of rewards and punishments. His poems were written in the Doric dialect. He was a perfect master of versification, *and* originated many new and beautiful forms of verse that have been used ever since as models. His style is marked by beautiful imagery, fine description, abundant local allusions, great power of condensed expression, and many wise and brilliant sayings. He is one of the most difficult of Greek authors to translate so as to preserve the peculiarities of the original. He is but little read, *and* we find it difficult to appreciate why this elegiac and lyric poetry were so highly esteemed by the Greeks. But this is because we cannot reproduce the circumstances under which they were sung. They were written to be read or sung at the great games, or on the field of victory, and in the presence of a most enthusiastic people. These poems abound in allusions to places and men, and to the beautiful religious traditions of the Greeks. Pindar generally selected some heroic legend connected with the city and ancestry of the victor at the games, *and* wove this, with his success, into a

beautiful poem. We cannot supply the music, the scenic accessories, the brilliant audience, the pride, the joy, *and* hence we cannot appreciate the beauty and glory of this poetry.

44. — (*Section 31*) — Point out the subordinating expressions of some of the paragraphs of Appendix A.

45. — (*Section 32*) — Rewrite the paragraph from Macaulay on page 57, making each assertion a separate sentence. Note any loss of unity. Combine these assertions differently and note the loss of meaning.

46. — (*Section 32*) — Examine and criticise the punctuation of some of the paragraphs in Appendix A.

47. — (*Sections 35-36*) — Examine some of the more formal paragraphs in Appendix A, and classify them as deductive or inductive.

48. — (*Sections 35-37*) — Treat deductively some of the topic-statements under Assignment 28 above. Treat some of the same sentences as conclusions to be reached by the inductive process.

49. — (*Section 39*) — Find three paragraphs of definition in a magazine article or a scientific treatise.

50. — (*Section 39*) — Define, in a paragraph, one of the following terms: 1. Democracy. 2. Arbitration. 3. Chiaro-oscuro. 4. Voltage. 5. Parallax. 6. Moraine.

51. — (*Section 40*) — Find three paragraphs of specific instances in a book, magazine, or newspaper.

52. — (*Section 40*) — Write a paragraph in explanation of one of the following terms, using specific instances: 1. Genius. 2. Sphere of influence. 3. Tidal wave. 4. Blank verse. 5. Balance of trade. 6. Veto power.

53. — (*Section 41*) — Find in a magazine or newspaper three paragraphs in which illustration is used.

54. — (*Section 41*) — Write a paragraph in explanation of one of the following terms, using an illustration, either real or invented: 1. Personal equation. 2. Hypnosis. 3. Marginal utility. 4. Concert pitch. 5. Dual personality. 6. Perspective.

55. — (*Section 42*) — Find in a book or magazine three paragraphs in which causes and effects are used.

56. — (*Section 42*) — Develop one of the topic-statements in Assignment 24 by the method of cause and effect.

57. — (*Section 44*) — Find three paragraphs of incident in a magazine or newspaper, biography or history.

58. — (*Section 44*) — Tell in one paragraph the best story you know.

59. — (*Section 45*) — Find in a work of fiction three good paragraphs of description.

60. — (*Section 45*) — Describe, in one paragraph, the house, the room, the tree, the picture, the valley, the mountain, or the street that you remember most vividly.

61. — (*Section 46*) — Find in a history, or a work of fiction, three good portrait sketches.

62. — (*Section 46*) — Select from the pictures in this book the face which most impresses you, and describe it in a paragraph.

63. — (*Section 47*) — Find in works of biography, history, or fiction three good character sketches.

64. — (*Section 47*) — Write a sketch of the most interesting character that you have met.

65. — (*Section 50*) — Examine the introductory and concluding paragraphs of three articles in recent magazines, (such as *Harper's*, *Scribner's*, the *Century*, the *Atlantic*, the *North American Review*, the *Nation*, the *Nineteenth Century*,

the *Contemporary Review*, the *Fortnightly*), and report upon them. What method of introduction has the writer used in each case? What does the reader learn from the opening paragraph? What ideas are found in the concluding paragraphs?

66. — (*Section 50*) — Examine in the same way the introductory and concluding paragraphs of a scientific treatise, of an oration, of a book review.

67. — (*Section 51*) — Make a study of the transitional and directive paragraphs of a magazine article, of a history, of one of Stevenson's essays.

68. — (*Section 52*) — Find the amplifying paragraphs in one of Macaulay's essays, and point out in each case the thought which is amplified and the reason for amplifying it.

B. THE WHOLE COMPOSITION.

Description.

1. — (*Section 56*) — What is the purpose of each of the following descriptions?

(a) The strength of these principal façades [of the New York Library] resides in the simple, clear, and thoroughly monumental articulation of their parts. The central motive on the Fifth Avenue side, the triple-arched portico, has a just degree of projection, and the pillared section on either side, with its windows, is so designed as to line and mass that, while sufficiently subordinated to the portico aforesaid, it is also sufficiently emphasized for its own sake. So, likewise, the corners have their proper accents, but do not unduly assert themselves. The relation of the length of the building to its height is admirably fixed. It might be called a long, low edifice, but the attics, looming up above the outer roof line, provide the needed corrective. Outside the library, as within it, a grave dignity rules, ornament being sparsely used and the little of it that is introduced being handled with severe taste.

(b) Some time since I happened to be at Leeds, and having been obliged to stay all night, I ordered that I should be called up early in the morning. I was called up, and found it moonlight and starlight, and it was a morning so cold that the teeth of a strong, athletic man would chatter in his head. I drove in my gig through the streets of Leeds, and I met nobody but two or three watchmen. The shops were closed, and the windows dark; I saw nothing but the glimmerings of the watchmen's lanterns; all was still, save the sound of the watchmen's feet and my gig. I arrived in the suburbs; I heard a dismal sound—it fell like the knell of death on my ear. It was the factory bell ringing: the streets were instantly crowded. There were no strong hale men, nor any lights. The parents were in bed, but their children had risen, and were trudging through the cold to the factories. I spoke to one who, with bread in his mouth, was hurrying forward, for fear of being fined. I asked him where he was going? He said to the mill. I asked him if he had said his prayers? He answered, No, he had no time—and then he ran on. I pursued my journey; and I saw the sheep in the pastures, and the cattle resting, for they had not risen to feed, much less to work. There was no need of a law to protect them; they are vested property. It were better if British infants were the vested property of the factory master; then perhaps he might find an interest in using them kindly. In an hour I met three able men going to their employment. They were weavers, and did not need to go so early as the factory children. But still the sun had not risen, nor did I hear the cattle lowing, or the herds bleating. I went on, and in a little while I heard the birds singing, and then the cattle began to graze. Then I met the agricultural laborers, with their implements gracing their brawny shoulders and athletic frames. They were ruddy, healthy, and strong. Aye! aye! said I, this looks like England. They were not boys, nor dwarfs, but men—freemen. Their offspring was not immured in a hellish Bastille; but either not risen, or else gambolling in the fields. In another hour I met a dairymaid, with her milk-pail; it seemed natural. I felt myself in a land where all might be happiness and liberty; but when I turned my recollection to what I had seen at Leeds—when, good God! I reflected that the poor, miserable decrepit beings had been working there, in an overheated

atmosphere, for full three hours, by gaslight and by starlight, my heart sickened within me. I asked myself if Christianity, if humanity, if liberty, required this sacrifice? and I resolved that morning to do more for the factory child than I had yet done.

— Oastler.

(c) The old-fashioned low wainscoting went round the rooms and up the staircase with carved balusters and shadowy angles, landing halfway up at a broad window, with a swallow's nest below the sill, and the blossom of an old pear tree showing across it in late April, against the blue, below which the perfumed juice of fallen fruit in autumn was so fresh. At the next turning came the closet which held on its deep shelves the best china. Little angel faces and reedy flutings stood out round the fireplace of the children's room. And on the top of the house, above the large attic, where the white mice ran in the twilight — an infinite, unexplored wonderland of childish treasures, glass beads, empty scent-bottles still sweet, thrum of colored silks, among its lumber — a flat space of roof, railed round, gave a view of the neighboring steeples; for the house, as I said, stood near a great city, which sent up heavenwards, over the twisting weather-vanes, not seldom, its beds of rolling cloud and smoke, touched with storm or sunshine. But the child of whom I am writing did not hate the fog, because of the crimson lights which fell from it sometimes upon the chimneys, and the whites which gleamed through its openings, on summer mornings, on turret or pavement. For it is false to suppose that a child's sense of beauty is dependent on any choiceness, or special fineness, in the objects which present themselves to it, though this indeed comes to be the rule with most of us in later life; earlier, in some degree, we see inwardly; and the child finds for itself, and with unstinted delight, a difference for the sense, in those whites and reds through the smoke on very homely buildings, and in the gold of the dandelions at the road-side, just beyond the houses, where not a handful of earth is virgin and untouched, in the lack of better ministries to its desire of beauty.

— Pater: *The Child in the House*.

2. — (Section 57) — Discover the point of view in each of the following selections. If the point of view shifts, trace

the path which it pursues, and determine whether the writer has given due warning of each change.

(c) The first point one would naturally visit in Samarkand is the famous Gur Ameer, or tomb of Tamerlane, which stands in a pretty little park on the edge of the Russian settlement. A native policeman receives you at the gate and conducts you through the grounds, giving you temporarily into the hands of a molla, or priest, in the tomb itself. There are five of these mollas who have charge of the tomb and are paid a certain sum per annum by the government. You pass a dilapidated archway — covered in part by beautiful tiles — lined with beggars, priestly or otherwise, and the tomb of the great conqueror stands before you. It is built of small, burnt bricks and has very massive walls. Like the other historic remains of Samarkand, it is quite in the Persian style of architecture. The apex of the dome is about one hundred and fifty feet from the ground. As I walked along the neatly gravelled paths, under beautiful shade-trees covered with sweet-smelling blossoms, and filled with pretty song-birds, the bright sun gayly illuminating the enamelled surface of the tomb, it was difficult to realize that so famous and stern a warrior lay buried below one's feet. The dome, whose outline is very graceful, is spherical, and its surface is fluted or ridged, but its top has lost all its glazed bricks and has been restored in plaster by the Russians. This white plaster is, of course, fatal to a fine general effect, and you accept its presence only as a cheap method of preserving the remainder of the work from destruction.

— Frank Vincent: *Samarkand and Bokhara*.

(b) We have returned from visiting the glacier of Montanvert, or, as it is called, the Sea of Ice, a scene in truth of dizzying wonder. The path that winds to it along the side of a mountain, now clothed with pines, now intersected with snowy hollows, is wide and steep. The cabin of Montanvert is three leagues from Chamouni, half of which distance is performed on mules, not so sure-footed but that on the first day the one which I rode fell in what the guides call a *mauvais pas*, so that I narrowly escaped being precipitated down the mountain. We passed over a hollow covered with snow, down which vast stones are accustomed to roll. One had fallen the preceding day, a little after we had returned; our

guides desired us to pass quickly, for it is said that sometimes the least sound will accelerate their descent. We arrived at Montanvert, however, safe.

On all sides precipitous mountains, the abodes of unrelenting frost, surround this vale: their sides are banked up with ice and snow, broken, heaped high, and exhibiting terrific chasms. The summits are sharp and naked pinnacles, whose overhanging steepness will not even permit snow to rest upon them. Lines of dazzling ice occupy here and there their perpendicular rifts, and shine through the driving vapors with inexpressible brilliance; they pierce the clouds, like things not belonging to this earth. The vale itself is filled with a mass of undulating ice, and has an ascent sufficiently gradual even to the remotest abysses of these horrible deserts. It is only half a league (about two miles) in breadth, and seems much less. It exhibits an appearance as if frost had suddenly bound up the waves and whirlpools of a mighty torrent. We walked some distance upon its surface. The waves are elevated about twelve or fifteen feet from the surface of the mass, which is intersected by long gaps of unfathomable depths, the ice of whose sides is more beautifully azure than the sky. In these regions everything changes, and is in motion. This vast mass of ice has one general progress, which ceases neither day nor night; it breaks and bursts forever: some undulations sink while others rise; it is never the same. The echo of rocks, or of the ice and snow which fall from their overhanging precipices, or roll from their aerial summits, scarcely ceases for one moment. One would think that Mont Blanc, like the god of the Stoics, was a vast animal, and that the frozen blood forever circulated through his stony veins. — Shelley: *Letters*.

3. — (*Sections 58-60*) — Analyze the following descriptions, and make an outline of each which will show the sequence and grouping of the details: —

(a) Up to about a quarter-past five o'clock the darkness is complete; but about that time a few cries of birds begin to break the silence of night, perhaps indicating that signs of dawn are perceptible in the eastern horizon. A little later the melancholy voices of the goatsuckers are heard, varied croakings of frogs, the plaintive whistle of mountain thrushes, and strange cries of birds

or mammals peculiar to each locality. About half-past five the first glimmer of light becomes perceptible; it slowly becomes lighter, and then increases so rapidly that at about a quarter to six it seems full daylight. For the next quarter of an hour this changes very little in character; when, suddenly, the sun's rim appears above the horizon, decking the dew-laden foliage with glittering gems, sending gleams of golden light far into the woods, and waking up all nature to life and activity. Birds chirp and flutter about, parrots scream, monkeys chatter, bees hum among the flowers, and gorgeous butterflies flutter lazily along or sit with full expanded wings exposed to the warm and invigorating rays. The first hour of morning in the equatorial regions possesses a charm and a beauty that can never be forgotten. All nature seems refreshed and strengthened by the coolness and moisture of the past night, new leaves and buds unfold almost before the eye, and fresh shoots may often be observed to have grown many inches since the preceding day. The temperature is the most delicious conceivable. The slight chill of early dawn, which was itself agreeable, is succeeded by an invigorating warmth; and the intense sunshine lights up the glorious vegetation of the tropics, and realizes all that the magic art of the painter or the glowing words of the poet have pictured as their ideals of terrestrial beauty.

(b) Your first glimpse of a sink-box will not inspire you with confidence. These boxes are constructed on the principle of Ericsson's monitor, to show as little above the water as possible. Imagine a board platform, ten feet long by six feet wide, with a coffin let into the centre until it is flush with the deck, and you will have a very correct notion of a sink-box. Around the edge of the platform there is a framework, over which canvas is stretched, to minimize the wash of the waves over the floating structure. Decoys are placed in an artistic arrangement, known to your guide, on the platform and on the canvas outworks, as well as grouped on the water, about twenty yards in front of the box. The sink-box is simply an appliance, which, by placing the gunner below the surface of the water, prevents the ducks from seeing him until the last moment. Lying flat on your back in the box, you are very effectually hidden from a low-flying bird, until it arrives in your

immediate vicinity. The decoys by which you are surrounded serve the double purpose of attracting ducks in your direction, and also of assisting to impress upon approaching birds the illusion that there is no gunner there, and, consequently, no danger to be expected.

(c) At the height of two miles, the sun shines with a fierce intensity unknown below where the dust and the denser air scatter the rays which, thus diffused, lose their intensity while illumining every nook and corner of our houses. At heights exceeding five miles, this diffused light is mostly gone and the sun shines a glowing ball, sharply outlined in a sky of which the blue is so dark as to approach blackness. At the outer limits of the atmosphere, the sun would appear a brilliant star of massive size among other stars; and if one stepped from its burning rays into shadow he would enter Egyptian darkness. At the height of a mile and a half, we found it necessary to shelter our faces to prevent sunburn, although the air around us was but little warmer than that of the previous night, being about forty-five degrees. As the afternoon wore on and the balloon began to cool and sink, we were obliged to throw out much sand, casting it away a scoopful at a time, and just after sunset, it was even necessary to empty two or three bags at once. — H. H. Clayton: *Atlantic*, March, 1908.

(d) Just under our windows — but far under, for we were in the fourth story — was a wide stone terrace, old, moss-grown, balustraded with marble, from which you descended by two curving flights of marble steps into the garden. There, in the early March weather, which succeeded a wind-storm of three days, the sun fell like a shining silence, amidst which the bent figure of an old gardener stirred, noiselessly turning up the earth. In the utmost distance the snow-covered Apennines glistened against a milky white sky growing pale-blue above; the nearer hills were purplish; nearer yet were green fields, gray olive orchards, red ploughed land, and black cypress-clumps about the villas with which the whole prospect was thickly sown. Then the city houses outside the wall began, and then came the beautiful red brick city wall, wandering wide over the levels and heights and hollows, and within it that sunny silence of a garden. While I once stood at the open window looking, brimful of content, tingling with it, a

bugler came up the road without the wall, and gayly, bravely, sounded a gallant *fanfare*, purely, as it seemed, for love of it and pleasure in it. — Howells : *Tuscan Cities*.

(e) Afar, and marvellously clear cut in their hundred miles of distance, loomed a range of lofty mountains; the fierce wind was blowing out a glorious white mist which veiled with falling and ascending draperies of vapor the greater bulk of the tawny mass on the right; but so marvellously brilliant was the atmosphere through which the gale was rushing, the sense of distance vanished. The huge steep lifting and disappearing in its splendor of mist, drew close; I saw the curves of the cloofs, every wrinkle of broken rock, and patches of bush, though it was all miles off and high in air. The white houses spread like toys of ivory to the base, and the wide waters of the bay, full of the gleams of the brushing westerly air, and foaming under the shrieking lash of the gale where the breast of blue rounded to the town, were framed by a sparkling, snow-white beach, past which the swelling country showed in reds and greens till the sight died upon the phantom blue of distant heights. — W. C. Russell : *A Three-stranded Yarn*.

(f) They had now come to the moor's edge, and were looking down on the amphitheatre which formed the domain of Ravenshoe. Far and wide the tranquil sea, vast, dim, and gray, flooded bay and headland, cave and islet. Beneath their feet slept the winter woodlands; from whose brown bosom rose the old house, many-gabled, throwing aloft from its chimneys hospitable columns of smoke, which hung in the still autumn air, and made a hazy cloud on the hillside. Everything was so quiet that they could hear the gentle whisper of the ground-swell, and the voices of the children at play upon the beach, and the dogs barking in the kennels.

— Kingsley : *Ravenshoe*, chap. xi.

4. — (Sections 58-60) — Mr. W. N. Lettsom, a Shakespearean critic, says of the following passage: "It is preposterous to speak of the facts of a chariot (such as the wagon-spokes and cover) before mentioning a chariot itself."

Discuss the order of the details in the light of this criticism.

She comes

In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her wagoner, a small gray-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid;
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out of mind the fairies' coach makers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight;
O'er lawyers' fingers, who straight dream on fees.

— *Romeo and Juliet*, I, iv.

5. — (*Sections 58-60*) — Determine whether Shakespeare followed the same order in other descriptive passages, such as the following: —

Come on, sir; here's the place; stand still. How fearful
And dizzy 'tis, to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles: halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head:
The fishermen, that walk upon the beach,
Appear like mice; and yond tall anchoring bark,
Diminish'd to her cock; her cock, a buoy
Almost too small for sight: the murmuring surge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard so high. I'll look no more;
Lest my brain turn, and the deficient sight
Topple down headlong. — *King Lear*, IV, vi.

6. — (*Section 60*) — Find in a recent novel or short story three good specimens of description in which the fundamental image is used.

7. — (*Section 60*) — Discover a fundamental image which may be used effectively in describing one of the following objects. Write the description. 1. The full moon. 2. An elm tree. 3. An old-fashioned garment. 4. The interior of a theatre or other public building. 5. A high-jumper in mid-air. 6. An extinct animal.

8. — (*Section 61*) — Is the scene described in the following paragraph made clear to you in all particulars? If not, point out wherein it is obscure, and why. Rewrite it in accordance with your own ideas.

The night that followed was breathless and beautiful. In the southeast, under the moon, the water stretched in a stainless field of light, flashing but still as a sheet of looking-glass; our sails glowed blandly like starlight itself as they rose one above another into the whitened gloom in whose clear profound many meteors were darting, leaving a smoke of spangles for all the world like sky-rockets under the large, trembling stars. Lovely they were; but for the moon I think many had studded the water with points of light to ride and widen upon the black and noiseless lift of swell, thick and sluggish as though it were oil that ran, and scarcely putting three moons' breadth of motion into our mast-heads, though it sweetened the air with the rain of dew it softly beat out of the canvas. — W. C. Russell: *A Three-stranded Yarn*.

9. — (*Section 62*) — Find three specimens of effective description in some piece of fiction which you are reading for the first time. Make a concise statement of the reason why each selection is judged to be good.

10. — (*Section 62*) — Find three specimens of poetical description, and give reasons for their effectiveness.

11. — (*Section 62*) — Find three specimens of poetry or prose, describing (a) flowers, or (b) fruits, or (c) trees, or

(*d*) the appearance of the sea, or (*e*) clouds, or (*f*) faces, or (*g*) the sky, or (*h*) the sun, or (*i*) the moon, or (*j*) birds, or (*k*) mountains, or (*l*) rivers, or (*m*) rain, or (*n*) snow, or (*o*) fire.

12. — (*Section 62*) — Find specimens of poetry or prose, describing (*a*) the sound of the human voice, or (*b*) the song of birds, or (*c*) the cries of animals, or (*d*) the sound of waves on the shore, or (*e*) the sound of the wind, or (*f*) the sound of a waterfall, or (*g*) the sound of music, or (*h*) the sounds made by insects.

13. — (*Section 62*) — Describe briefly and as vividly as you can, (*a*) the appearance of the surface of a lake when a fine rain is falling, (*b*) a spray of ivy against a wall, (*c*) the face of an old man, (*d*) a statue, (*e*) an autumn leaf, (*f*) a poplar tree when the wind is blowing, (*g*) frost on the sidewalk, (*h*) a lichen, (*i*) a Persian rug, (*j*) a ripe grape, (*k*) a soap-bubble the instant before it bursts, (*l*) a landscape seen through the heated air rising from a fire, (*m*) a flock of wild geese flying south, (*n*) a squirrel clinging to a tree. The description may be written as if it were part of a narrative.

14. — (*Section 62*) — Describe briefly and as vividly as you can, (*a*) the cry of the tree-toads, (*b*) the call of the quail, (*c*) the chirp of the katydid, (*d*) the lowing of a cow, (*e*) the shriek of a parrot, (*f*) the hooting of an owl, (*g*) the song of the meadow-lark, (*h*) the song of the mocking-bird, (*i*) the sound of a fire-bell, (*j*) the sound of clocks striking one at night in a city, (*k*) the sound of a threshing-machine at full speed, (*l*) the sound of rain on the roof, (*m*) the sound of wind in the telegraph wires, (*n*) the sound of wind blowing through the keyhole, (*o*) the sound of the deepest tones of an organ, (*p*) the sound of an automobile passing rapidly.

The description may be written as if it were part of a narrative.

15. — (Section 62) — (a) Write a brief description of a telephone transmitter as it might appear to a man who was greatly exasperated by its failure to work in an emergency.

(b) Describe some natural object as seen first at a time of depression, disappointment, or grief, then as it is seen in a joyful mood.

(c) Describe the scene in Olde's *Before Sunrise* (Figure 1)



FIGURE 1.

as it would appear to some one who, emerging from the edge of a neighboring wood, came upon it unexpectedly.

(d) Compare the two representations of an ocean wave in Hokusai's *The Wave*, and Aivazowski's *The Storm* (Figures 2 and 3).

(e) Describe (1) the appearance of a recitation room as

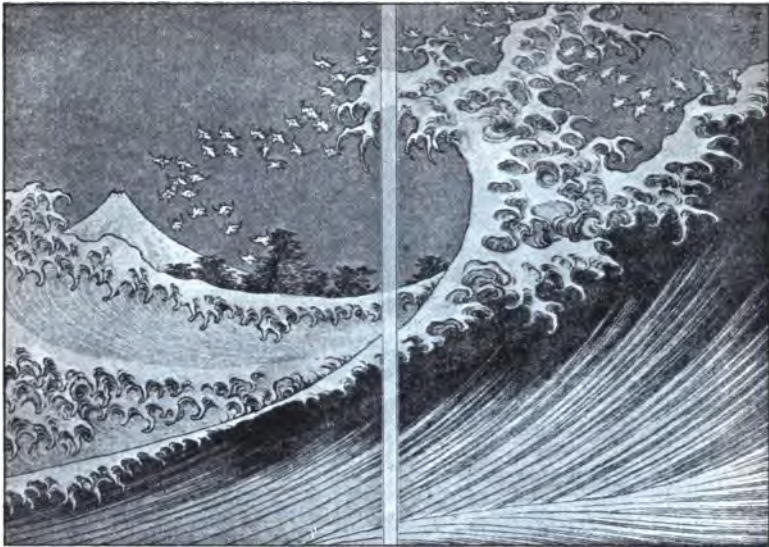


FIGURE 2.



FIGURE 3.

seen for an instant through a partly opened door, or (2) the appearance of the spectators at a foot-ball game at the moment of greatest suspense.



FIGURE 4.

(f) Describe the interior of a reading room in the evening.

(g) Describe the tower of a church as it appears when the observer approaches it from a distance.

(h) Describe a landscape as it would appear (1) if it were gradually disclosed to the observer by the dispersion of a dense fog, or (2) if one were looking over the shoulder of a painter who was making a rapid

sketch of it in colors, or (3) if one were watching the development of a negative, or (4) if one were observing the cleaning of an old, dirt-colored oil painting from which the outlines of the valley emerged bit by bit.

(i) Portray the appearance of a recitation room at the instant when the class is dismissed. Write as if describing an instantaneous photograph of the scene.

(j) Describe the face of *The Laughing Boy* by Velasquez (Figure 4).

Narration.

1. — (Sections 66-68) — Study the following specimens of simple narrative. Note any violations of unity, sequence, or climax.

(a) If we follow a paragraph of news matter or even an advertisement from the time it is written until it is placed before the reader, we can get a comprehensive idea of the truly wonderful part that mechanism may play in this industry. As fast as the mind of the reporter or editor frames a sentence it is placed upon the paper by the typewriter, every desk containing a machine by which copy can be finished far more rapidly than with the pen or pencil and, of course, far more legibly. The pneumatic tube takes sheet after sheet as revised by the editor and places it before the foreman in the composing-room above. The battery of typesetting machines is provided with double as well as single magazines of type-formers, so that one machine may not only set the body of the paragraph, but the head-lines, although a separate machine is designed exclusively for headings. Thus hand composition has been reduced to such a small amount that an entire page of eight columns, including all the display advertising, may contain less than a half-column set by actual hand labor. When it is stated that each of these motor-driven typesetters averages at least 6000 ems an hour compared with less than 5000 ems — the best record in most composing-rooms of the larger American dailies — an idea of the time-saving in composition alone can be gained, but machinery also enters largely into the making of the matrix. As fast as the form is made up, it is shoved on the bed of an impression-moulder that is actuated by a two-and-one-half-horse-power motor. One movement of the massive mould-roller over the sheet of *papier-mâché* placed on the form stamps the type into its soft, moist surface. As the moulder is next to the form-tables, the steam-tables are also in line with the roll, so that the form and matrix are placed on a table in a few seconds to be subjected to a steam pressure of eighty pounds, which partially removes the moisture. As this treatment occupies four minutes, enough tables are provided to press all of the matrices which can be moulded in that time. At the end of the steam-tables, the circular matrix-roaster revolved by a one-quarter-horse-power motor receives the matrices as fast as removed from the tables. Its centrifugal motion completely dries the matrix in fifteen seconds, with heat produced by gas.

The matrices travel to the stereotyping-room in the basement, over a chute. While the stereotype is being made, the plate is

trimmed by electrically driven tools, so that the operation of the casting-boxes, the steam-tables, the making up of the forms, and the transfer of the form-tables are the only hand processes employed. A plate may be locked on the press-bed in less than eight minutes after the form is completed, in which time the matrix has been moulded, pressed, dried, sent to the stereotype department, and cast.

To pursue the career of the paragraph we have been following, a stereotype containing it is fastened with the other plates of the paper on each of a series of four quadruple presses of the Hoe type. In an hour, if these have been running continuously, 100,000 newspapers containing it have not only been printed and finished, but taken from the press-room and most of them placed in wrappers for mailing or in the hands of carriers for distribution. In other words, an edition of this size is not only produced, but delivered to the centre of distribution in the time mentioned. Passing over the question of the modern quadruple press, which, as the reader knows, not only prints but cuts and folds, the way in which the delivery is made is worth noting. Extending past the end of each press is an endless conveyer moving at the rate of 100 feet a minute. As the papers fall upon the delivery board of a press the "fly boy" with one motion of his arms places them on the conveyer as fast as they accumulate. To the end of the press-room moves the conveyer, then up a vertical conduit to the street floor, where its freight is removed, counted, and distributed to carriers and wagons as fast as the papers emerge through the chute.

(b) I went down to the shop and opened the shutters. There was little custom before breakfast, so I lounged about behind the counter, pulling open drawers of spices and reading the labels on bottles and jars. After all, I thought, there are more disagreeable vocations in the world than that of grocer, — bricklaying, for instance. I determined to do my share of the work faithfully, whether I liked it or not. I was in my nineteenth year, and, at the worst, would be my own master at twenty-one.

My uncle, finding that I wrote a neat hand and was a good arithmetician, gradually initiated me into the mysteries of day-book and ledger. I also assisted in waiting on the customers, and in a few days became sufficiently expert at sliding sugar or coffee out of the scoop, so as to turn the scale by the weight of a

grain or single bean, settling the contents in paper bags, and tying them squarely and compactly. My uncle was too shrewd a business man to let me learn at the expense of customers: I was required to cover the counter with packages of various weights, the contents of which were afterwards returned to the appropriate bins or barrels. Thus, while I was working off my awkwardness, the grocery presented an air of unusual patronage to its innocent visitors.

Many of our customers were farmers of the vicinity, who brought their eggs, butter, and cheese to exchange for groceries. This was a profitable part of the business, as we gained both in buying and selling. There was a great demand among these people for patent medicines, which formed a very important part of my uncle's stock. He discovered in an incredibly short time from what neighborhood a new customer came, and immediately gave an account of the relief which somebody, living in an opposite direction, had derived from the use of certain pills or plasters.

"Weakness o' the back, eh!" he would say to some melancholy-faced countryman; "our Balm of Gilead's the stuff for that. Only three levies a bottle; rub it in with flannel, night and mornin'. Mr. Hempsen—you know him p'r'aps, down on Poplar Neck?—was bent double with the rheumatiz, and two bottles made him as straight as I am. Better take some of the Peruvian Preventive, while you are about it, ma'am,—keeps off chills and fevers. Deacon Dingery sent all the way down from Port Clinton t'other day for some; they don't keep it there. Lives in a ma'shy place, right onto the river, and they ha'n't had a chill in the family since they use 'em. I reckon we've sold wheelbarra loads."

(c) One of Thomas Lincoln's friends owned a ferry-boat on the Ohio River. It was nothing but a small rowboat, and would carry only three or four people at a time. This man wanted to employ some one to take care of his boat and to ferry people across the river.

Thomas Lincoln was in need of money; and so he arranged with his friend for Abraham to do this work. The wages of the young man were to be \$2.50 a week. But all the money was to be his father's.

One day two strangers came to the landing. They wanted to take passage on a steamboat that was coming down the river.

The ferry-boy signalled to the steamboat and it stopped in mid-stream. Then the boy rowed out with the two passengers, and they were taken on board.

Just as he was turning towards the shore again, each of the strangers tossed a half-dollar into his boat. He picked the silver up and looked at it. Ah, how rich he felt! He had never had so much money at one time. And he had gotten all for a few minutes' labor!

When winter came on, there were fewer people who wanted to cross the river. So, at last, the ferry-boat was tied up, and Abraham Lincoln went back to his father's home.

2. — (*Sections 66-68*) — (a) Having found in a history, biography, or work of fiction a specimen of simple narrative, transcribe it accurately, and write a criticism of it.

(b) Write a simple narrative on one of the following subjects: 1. Building a house of cement. 2. A high school commencement. 3. My first day at college. 4. Buying a book. 5. The chronicle of a restful summer. 6. The antics of a squirrel (or other animal). 7. What happened at the concert. 8. A little ride on the trolley. 9. Practising my hobby.

3. — (*Section 69*) — Point out the elements of the narrative written for the preceding assignment.

4. — (*Section 71*) — Find a complex narrative in a current magazine and analyze it into its elements.

5. — (*Section 72*) — Find an obstacle or obstacles by means of which each of the following simple narratives can be turned into a complex narrative. Outline fully one of the plots and write the narrative, making such changes as may be necessary in the characters and events.

(a) With hurried steps I bent my course in the direction of some lofty ground; I at length found myself on a high road, leading over wide and arid downs; following the road for some miles without seeing anything remarkable, I supposed at length that I

had taken the wrong path, and wended on slowly and disconsolately for some time, till, having nearly surmounted a steep hill, I knew at once, from certain appearances, that I was near the object of my search. Turning to my right near the brow of the hill, I proceeded along a path which brought me to a causeway leading over a deep ravine, and connecting the hill with another which had once formed part of it, for the ravine was evidently the work of art. I passed over the causeway, and found myself in a kind of gateway which admitted me into a square space of many acres, surrounded on all sides by mounds or ramparts of earth. Though I had never been in such a place before, I knew that I stood within the precincts of what had been a Roman encampment, and one probably of the largest size, for many thousand warriors might have found room to perform their evolutions in that space, in which corn was now growing, the green ears waving in the morning wind.

After I had gazed about the space for a time, standing in the gateway formed by the mounds, I clambered up the mound to the left hand, and on the top of that mound I found myself at a great altitude; beneath, at the distance of a mile, was a fair old city, situated amongst verdant meadows, watered with streams, and from the heart of that old city, from amidst mighty trees, I beheld towering to the sky the finest spire in the world.

After I had looked from the Roman rampart for a long time, I hurried away, and, retracing my steps along the causeway, regained the road, and, passing over the brow of the hill, descended to the city of the spire. — Borrow: *Lavengro*, chap. lxi.

(b) We dropped anchor not far from the mole. As we expected every moment to hear the evening gun, after which no person is permitted to enter the town, I was in trepidation lest I should be obliged to pass the night on board the dirty Catalan steamer, which, as I had no occasion to proceed farther in her, I was in great haste to quit. A boat now drew nigh, with two individuals at the stern, one of whom, standing up, demanded, in an authoritative voice, the name of the vessel, her destination and cargo. Upon being answered, they came on board. After some conversation with the captain, they were about to depart, when I inquired whether I could accompany them on shore. The person I addressed was a tall young man, with a fustian frock-coat. He had a long

face, long nose, and wide mouth, with large restless eyes. There was a grin on his countenance which seemed permanent, and, had it not been for his bronzed complexion, I should have declared him to be a cockney, and nothing else. He was, however, no such thing, but what is called a rock lizard, that is, a person born at Gibraltar of English parents. Upon hearing my question, which was in Spanish, he grinned more than ever, and inquired, in a strange accent, whether I was a son of Gibraltar. I replied that I had not that honor but that I was a British subject. Whereupon he said that he should make no difficulty in taking me ashore. We entered the boat, which was rapidly rowed toward the land by four Genoese sailors. My two companions chattered in their strange Spanish, he of the fustian occasionally turning his countenance full upon me, the last grin appeared ever more hideous than the preceding ones. We soon reached the quay, where my name was noted down by a person who demanded my passport, and I was then permitted to advance. — Borrow: *The Bible in Spain*, chap. li.

6. — (Section 72) — Finding a good short story in a recent magazine, analyze the plot and determine the precise nature of the obstacle.

7. — (Sections 74–76) — Study the beginning, climax, and conclusion of one of the stories in Appendix B.

8. — (Section 77) — Selecting the story which you like best, examine the motives of the characters. Are all of their acts properly accounted for?

9. — (Section 78) — Study the means of suspense in one of Dickens's novels. Is it at any point carried too far?

10. — (Section 78) — Read Chapter X of James Lane Allen's *The Choir Invisible*, and notice how the action is delayed in the 5th to the 10th paragraphs. Is the suspense overdone? What ideas are found in these suspensive paragraphs? Make a complete outline of the chapter.

11. — Use the following outline as the basis of a narrative: At a certain college a competitive examination for a

valuable prize is soon to be held. The hero of the story is anxious to win, for besides being ambitious for the distinction he is in great need of money. By accident he learns that the examination questions are in a desk in a certain recitation room. He gains admission to the room, but as he is about to open the desk his conscience is aroused in some way (find a good, unhackneyed, unsentimental motive), and he puts the temptation aside. As he starts to leave the room, however, he hears a key turn in the lock, and in an agony of remorse and shame awaits the entrance of the instructor. (Complete the story.)

12. — Use the following outline as the basis of a narrative: An old farmer who has a son at college drops in upon the latter unexpectedly. The son, ashamed of the old gentleman's uncultivated speech and manners and ill-fitting clothes, uses all his ingenuity to keep his father in-doors. The father, however, is anxious to see the buildings and the classes and finally announces his intention of calling upon the President. The son tries in vain to dissuade him, and as a last desperate recourse assures him that the President is dangerously ill. (Complete the story.)

13. — Choosing one of the following subjects, supply the characters, outline the plot, and write the narrative:—

1. Having my own way, and the results of it.
2. A conspiracy that failed.
3. Locked in.
4. How ——— was elected class president.
5. How the game was won.
6. Results of a misunderstanding.
7. The mistake in my record.
8. A delayed letter.
9. The mystery of my chum.
10. Why ——— does not elect any more courses in ———.
11. Trying to recover a letter mailed to the wrong person.

12. A psychological experiment.
13. Keeping a secret.
14. The remarkable invention of my friend —.
15. A quarrel with the wrong man.
16. Correcting a bad habit.
17. Why — was not graduated.
18. A fatal success.
19. Why we moved.
20. Testing a superstition.

14. — Choosing one of the following skeleton plots, supply appropriate characters and incidents and write the narrative : —

1. A threatened danger averted.
2. Struggle to secure some prize. Success when failure seems inevitable.
3. Successive obstacles. As fast as one is removed, another takes its place.
4. Effort to conceal a fault or weakness brings it into prominence.
5. Unexpected revelation of character in an emergency.
6. Extraordinary exhibition of skill, strength, etc.
7. An object attained after long effort turns out to be of little worth.
8. A man in striving for some desired object sacrifices a greater good.
9. Hard struggle to obtain what was all the time in one's possession.
10. An apparently useless trait of character becomes of value in an emergency.
11. A single misstep spoils a long-continued work.

15. — Write the story outlined in the following paragraph, giving the words used by the parents and by Pasteur, and one of the letters written by Pasteur, and the reply to it : —

On the morning of the 4th of July, 1885, a little boy on his way to school in a village in Alsace was attacked and severely bitten by a rabid dog. A physician cauterized the wounds with carbolic acid and advised the parents to take the child to Paris, where, as he said, was the only man who could do anything for him: he lived in the *Rue d'Ulm* and his name was Pasteur. The advice was followed, and on the morning of the 6th of July the mother and child presented themselves at the laboratory. Pasteur, deeply moved by the distress of the parent and strong in the confidence his experiments had created, asked the advice of two professors in the School of Medicine who were familiar with his investigations. Both approved of the attempt, and the lad received his first injection the same day. On each succeeding day another and more virulent inoculation was made; and as the danger, if danger there were, was thus daily increasing, so increased likewise the anxiety of Pasteur. His days were agitated, his nights sleepless, and even long after the treatment had ended and the child had returned to his home, Pasteur wrote to him every week for news of his well-being.

16.—Transfer the scene of the following story to this country, making such changes in characters, setting, and motives as may be necessary:—

A native had made a profitable deal in goats, which had been taken by him to Jaffa and sold. He had cleared something like two thousand medjidies, and one of his neighbors saw the money paid to him in Jaffa.

When the two men returned, the second one went to the kaimakam (head man) and said that he had seen one thousand medjidies paid to the goat-keeper. If some charge were trumped up against the goat-keeper, the informing neighbor went on to suggest, he would visit him in prison and get him to disgorge the coin, trusting to the generosity of the kaimakam for a reward.

The goat-keeper was immediately thrown into prison on the charge of having committed a murder in the mountains some time before.

He was naturally panic-stricken. After he had spent a week in jail, the neighbor was allowed to visit him and tender him advice.

The neighbor said that the kaimakam had complete proof regarding the murder, but he himself had learned that if two thousand medjidies were paid to the kaimakam, the prisoner would be released.

The accused man swore that he had no such sum at his disposal, and the neighbor, with a sigh, recommended him in that case to commend his soul to Allah, for his execution would be only a matter of days.

The doomed man then urged his supposed friend to remain with him, and finally told him where the two thousand medjidies were concealed. The traitor took the money, kept half of it and gave the other half to the kaimakam, who returned to the informant fifty medjidies, or thereabouts.

The ruined man was then released, and went to the kaimakam, hoping to get back part of the money. Being a liar also, he swore that he had given the neighbor three thousand medjidies.

The kaimakam was naturally indignant, seeing he had received but a third of the supposed haul, and promptly put the conspirator in prison for the same murder of which the first man had formerly been accused. Before the informant got out of jail he had to return the two thousand medjidies he had stolen from the goat-keeper, and also to collect another thousand medjidies of his own to bestow upon the kaimakam. So he was one thousand medjidies worse off than before he meditated his treacherous design.

17.— Tell the story of "Paper Watts" (§ 75) from the minister's point of view. Dwell upon the events before and after the catastrophe and reduce all that is told by Barrie to two or three sentences.

18.— Narrate the story of a strike as told by a walking delegate.

19.— Write a story which will amuse and interest a child eight years old. It should be clear and simple, though not affectedly so, and should have plenty of life and movement. An interesting type of plot for this purpose is that in which a child, trying to attain some object on which he

has set his heart, encounters a series of obstacles, a new obstacle arising as often as the old one is overcome.

20.—The following paragraph is taken from a local paper. Point out its defects as narrative. Then rewrite it at some length, filling out the missing details from imagination:—

A funny scene on Exchange Place Saturday night was a man driving a team hitched to a big sleigh and dragging a horse and carriage backwards. Soon the horse fell down or was pulled over backwards, then some one stopped the team. Nobody seemed to know how the sleigh hitched onto the carriage wheel, but a broken tie strap showed that the horse had been hitched a short distance from where the man was discovered dragging him away.



FIGURE 5.

21.—Write the story suggested by Morot's *Bravo Toro* (Figure 5). The scene represented in the picture should form, as it were, a cross-section (or, to change the figure, a snap-shot) of some part of the narrative.

22. — Complete the following narrative : —

Mr. Watson had spent a night with his party on the mountain, and at noon on the following day was engaged in exploring the southern lava stream which finds its way down the side of the volcano. With no thought of danger he wandered entirely away from his friends and the guides.

Coming to the broad lava stream, he sat down under the shelter of a promontory of rocks, and gazed upon the great slow river of fire flowing before him. It followed a straight course down the mountain, until, at some distance below, it entered a thicket of trees which seemed, as he watched it through the grass, to have remarkable powers of resisting combustion from the lava.

He continued this until almost nightfall, when he started to return to camp. As he returned, leaving the lava stream at his back, he saw another stream before him. He thought at first that he had been gazing so long at the molten river that it had caused him to see lava in whatever direction he looked, and he walked on, expecting to find hard ground still beneath his feet. But he soon perceived that he was between two lava streams, one of which cut him off from the camp.

What had happened was this: While Mr. Watson had been sitting beneath the rock, the stream of lava had widened. The rock that sheltered him had divided it, and it was now flowing down to his left as well as to his right.

Then it occurred to him that he could go down the stream, and doubtless get around the head of the new one, and so escape. But before he had gone far he discovered that the new stream united with the old a short distance farther down the mountain.

Mr. Watson was now, therefore, on an island of solid ground, with a river of fire all around him. He looked about in despair.

23. — A part of Figure 6 has been purposely torn away. Supply, in imagination, the missing portion and write the suggested story. The picture is entitled "The Result of the Duel."

24. — Complete the following narrative, rewording it from the beginning and expanding it somewhat, in accordance with the following suggestions : —

(1) What message did Currado send to the cook with the crane? What did the cook say when he received the message? when he examined the crane? (2) At what point did the friend come in? What did he say, and what did the cook reply? What would the cook's attitude naturally



FIGURE 6.

be at first, and how would the friend endeavor to overcome his scruple? (3) Picture the host's surprise and embarrassment when he discovered the mutilation. What did the guests say to one another? In what words did Currado command the cook to be sent for? (4) Imagine the cook's

face and manner as he entered the room. What did Currado say to him; and how did he say it? What did the cook reply? (5) Think of some of the incidents that occurred as the two men rode along together. What questions did Currado ask, and what did the cook reply? (6) For the continuation devise some way in which the cook could make good his rash assertion that cranes have only one leg.

Currado, a citizen of Florence, having one day taken a crane with his hawk, sent it to his cook to be dressed for supper. After it had been roasted, the cook yielded to the importunities of one of his friends and gave him a leg of the crane. His master was greatly incensed at seeing the bird served up in this mutilated form. The cook being sent for, excused himself by asserting that cranes have only one leg. On hearing this Currado was still further exasperated, and commanded him to produce a live crane with only one leg, or expect the severest punishment. Next morning the cook, accompanied by his master, set out in quest of this *rara avis*, trembling all the way with terror, and fancying everything he saw to be a crane with two legs. At length —

* * * * *

25. — Analyze the specimens of narrative below in accordance with the following outline:—

1. Purpose or central idea.
2. Elements of the conflict.
3. Point of highest interest or climax.
4. Character of the conclusion.
5. Irrelevant incidents or descriptions.

(a) Putney Bridge at half an hour before high tide; thirteen or fourteen steamers; five or six thousand boats, and fifteen or twenty thousand spectators. This is the morning of the great University race, about which every member of the two great Universities, and a very large section of the general public, have been fidgeting and talking for a month or so.

The bridge is black, the lawns are black, every balcony and window in the town is black; the steamers are black with a

swarming, eager multitude, come to see the picked youths of the upper class try their strength against one another. There are two friends of ours nearly concerned in the great event of the day. Charles is rowing there in the Oxford boat, and Marston is steering. This is a memorable day for both of them, and more especially for poor Charles.

Now the crowd surges to and fro, and there is a cheer. The men are getting into their boats. The police-boats are busy clearing the course. Now there is a cheer of admiration. Cambridge dashes out, swings round, and takes her place at the bridge.

Another shout. Oxford sweeps majestically out and takes her place by Cambridge. Away go the police-galleys, away go all the London club-boats, at ten miles an hour down the course. Now the course is clear, and there is almost a silence.

Then a wild hubbub; the people begin to squeeze and crush against one another. The boats are off; the fight has begun; then the thirteen steamers come roaring on after them, and their wake is alive once more with boats.

Everywhere a roar and a rushing to and fro. Frantic crowds upon the towing-path, mad crowds on the steamers, which make them sway and rock fearfully. Ahead, Hammersmith Bridge, hanging like a black bar, covered with people as with a swarm of bees. As an eye-piece to the picture, two solitary flying-boats, and the flashing oars, working with the rapidity and regularity of a steam-engine.

"Who's in front?" is asked by a thousand mouths; but who can tell? We shall see soon. Hammersmith Bridge is stretching across the water not a hundred yards in front of the boats. For one-half second a light shadow crosses the Oxford boat, and then it is out into sunlight beyond. In another second the same shadow crosses the Cambridge boat. Oxford is ahead.

The men with light-blue neckties say that, "By George, Oxford can't keep that terrible quick stroke going much longer;" and the men with dark-blue ties say, "Can't she, by Jove!" Well, we shall know all about it soon, for here is Barnes Bridge. Again the shadow goes over the Oxford boat, and then one, two, three, four seconds before the Cambridge men pass beneath it. Oxford is winning! There is a shout from the people at Barnes, though the πολλοὶ don't know why. Cambridge has made a furious rush,

and drawn nearly up to Oxford; but it is useless. Oxford leaves rowing, and Cambridge rows ten strokes before they are level. Oxford has won!—Kingsley: *Ravenshoe*, chap. xxiii.

(b) Around the head of the lake were crags and precipices in singularly forbidding arrangement. As we turned thither we saw no possible way of overcoming them. At its head the lake lay in an angle of the vertical wall, sharp and straight, like the corner of a room; about three hundred feet in height, and for two hundred and fifty feet of this a pyramidal pile of blue ice rose from the lake, rested against the corner, and reached within forty feet of the top. Looking into the deep blue water of the lake, I concluded that in our exhausted state it was madness to attempt to swim it. The only other alternative was to scale that slender pyramid of ice and find some way to climb the forty feet of smooth wall above it. . . . Upon the top of the ice we found a narrow, level platform, upon which we stood together, resting our backs in the granite corner and looked down the awful pathway of King's Canyon, until the rest nerved us enough to turn our eyes upward at the forty feet of smooth granite which lay between us and safety.

Here and there were small projections from its surface, little protruding knobs of feldspar, and crevices riven into its face for a few inches.

As we tied ourselves together, I told Cotter to hold himself in readiness to jump down into one of these in case I fell, and started to climb up the wall, succeeding quite well for about twenty feet. About two feet above my hands was a crack, which, if my arms had been long enough to reach, would probably have led me to the very top; but I judged it beyond my powers, and, with great care, descended to the side of Cotter, who believed that his superior length of arm would enable him to make the reach.

I planted myself against the rock, and he started cautiously up the wall. Looking down the glare front of ice, it was not pleasant to consider at what velocity a slip would send me to the bottom, or at what angle, and to what probable depth, I should be projected into the ice-water. Indeed, the idea of such a sudden bath was so annoying that I lifted my eyes toward my companion. He reached my farthest point without great difficulty, and made a bold spring for the crack, reaching it without an inch to spare, and

holding on wholly by his fingers. He thus worked himself slowly along the crack toward the top, at last getting his arms over the brink, and gradually drawing his body up and out of sight. It was the most splendid piece of slow gymnastics I ever witnessed. For a moment he said nothing; but when I asked him if he was all right, he cheerfully repeated, "All right." It was only a moment's work to send up the two knapsacks and barometer, and receive again my end of the lasso. As I tied it round my breast, Cotter said to me, in an easy, confident tone, "Don't be afraid to bear your weight." I made up my mind, however, to make that climb without his aid, and husbanded my strength as I climbed from crack to crack. I got up without difficulty to my former point, rested there a moment, hanging solely by my hands, gathered every pound of strength and atom of will for the reach, then jerked myself upward with a swing, just getting the tips of my fingers into the crack. In an instant I had grasped it with my right hand also. I felt the sinews of my fingers relax a little, but the picture of the slope of ice and the blue lake affected me so strongly that I redoubled my grip and climbed slowly along the crack, until I reached the angle, and got one arm over the edge as Cotter had done. As I rested my body on the edge and looked up at Cotter, I saw that, instead of a level top, he was sitting upon a smooth, roof-like slope, where the least pull would have dragged him over the brink. He had no brace for his feet, nor hold for his hands, but had seated himself calmly, with the rope tied round his breast, knowing that my only safety lay in being able to make the climb entirely unaided; certain that the least waver in his tone would have disheartened me, and perhaps made it impossible. The shock I received on seeing this affected me for a moment, but not enough to throw me off my guard, and I climbed quickly over the edge. When we had walked back out of danger we sat down upon the granite for a rest. — C. King: *Mountaineering in the Sierra Nevada*.

Exposition.

1. — (*Sections 80-81*) — Are the following passages description, narration, or exposition? What is the theme in each? How has the writer simplified the matter? by the use of

simple words? by the use of synonyms? by the use of illustration and particular instances? by proceeding from familiar to less familiar ideas?

(a) I have already noticed the example of very pure and high typical beauty which is to be found in the lines and gradations of unsullied snow: if, passing to the edge of a sheet of it, upon the lower Alps, early in May, we find, as we are nearly sure to find, two or three little round openings pierced in it, and through these, emergent, a slender, pensive, fragile flower whose small, dark, purple-fringed bell hangs down and shudders over the icy cleft that it has cloven, as if partly wondering at its own recent grave, and partly dying of very fatigue after its hard-won victory; we shall be, or we ought to be, moved by a totally different impression of loveliness from that which we receive among the dead ice and the idle clouds. There is now uttered to us a call for sympathy, now offered to us an image of moral purpose and achievement, which, however unconscious or senseless the creature may indeed be that so seems to call, cannot be heard without affection, nor contemplated without worship, by any of us whose heart is rightly tuned, or whose mind is clearly and surely sighted.

— Ruskin: *Modern Painters*.

(b) It must never be forgotten, in discussing the past and present of Oxford or Cambridge, that the university and most of its colleges were originally ecclesiastical institutions, dating from the time when there was complete communion and accord between the Church of England and the Papacy. The colleges were originally, like the old hospitals, eleemosynary establishments, and like the monasteries, under a common rule of life and intended primarily for religious purposes. From the original statutes of the colleges, moreover, it is abundantly clear that they were in many cases founded “ad studendum,” i.e., with the idea that the inmates should devote themselves to study, not to teaching. Their founders desired their inmates to acquire more learning themselves, but did not require them to impart more learning to others. After the Reformation, the compromise between Catholicism and Protestantism, which is the basis of the Book of Common Prayer and the Church of England, was fully reflected in the university and its colleges. The old statutes were retained and

professedly respected, but practices which those statutes enjoined were disregarded. The universities remained, indeed, the nursery of the clergy and the headquarters of ecclesiastical learning, but as the Anglican Church now professes to be both Catholic and Protestant, and is really neither, but only Anglican, so the universities then professed to be national and religious, but were neither, and only academic. In 1850 their position had become incompatible with the England of Free Trade; and the Royal Commission appointed that year as the Oxford University Commission, while a similar Commission was appointed for Cambridge, was the recognition of the fact. — *Contemporary Review*, November, 1892.

(c) Ordinary men must work to live. From that fact come the world's greatest goods and ills. Ten dollars a year, stolen from each man or woman, who is struggling to maintain a safeguard for the future, may suffice to keep a score of men in luxury, but the thorough public understanding of this method may decrease the general reverence for wealth. We are doing in all directions what we can to lessen the harms of poverty. We (rather ineffectually) forbid children to work under conditions that stunt their physical and moral growth. We do not allow women to labor at the expense of future generations. We study pauperism, and must do so more carefully as population becomes more dense. We watch with anxiety statistics bearing on the cost of living. All this has to do with the welfare of the classes which most need help, and all this is as worthy a task as there is for men to do; but nothing has a more direct bearing on the welfare of the struggling many than honesty in politics and honesty in finance. The injury to the fairly prosperous is considerable when self-seeking and dishonesty become enthroned in great storehouses of the people's wealth. The injury to those for whom mere existence means a struggle is many, many times more great.

(d) Free government is self-government — a government of the people by the people. The best government of this sort is that which the people think best. An imposed government, a government like that of the English in India, may very possibly be better; it may represent the views of a higher race than the governed race; but it is not therefore a free government. A free government

is that which the people subject to it voluntarily choose. In a casual collection of loose people the only possible free government is a democratic government. Where no one knows or cares for or respects any one else, all must rank equal; no one's opinion can be more potent than that of another. But, as has been explained, a deferential nation has a structure of its own. Certain persons are by common consent agreed to be wiser than others, and their opinion is, by consent, to rank for much more than its numerical value. We may in these happy nations weigh votes as well as count them, though in less favored countries we can count only. But in free nations, the votes so weighed or so counted must decide. A perfect free government is one which decides perfectly according to those votes; an imperfect, one which so decides imperfectly; a bad, one which does not so decide at all. Public opinion is the test of this polity; the best opinion which, with its existing habits of deference, the nation will accept: if the free government goes by that opinion, it is a good government of its species; if it contravenes that opinion, it is a bad one. — Bagehot: *The English Constitution*, p. 221.

(e) I lately heard a man of thought and energy contrasting the want of ardor and movement which he now found amongst young men in this country with what he remembered in his own youth, twenty years ago. "What reformers we were then!" he exclaimed; "what a zeal we had! how we canvassed every institution in Church and State, and were prepared to remodel them all on first principles!" He was inclined to regret, as a spiritual flagging, the lull which he saw. I am disposed rather to regard it as a pause in which the turn to a mode of spiritual progress is being accomplished. Everything was long seen, by the young and ardent amongst us, in inseparable connection with politics and practical life. We have pretty well exhausted the benefits of seeing things in this connection, we have got all that can be got by so seeing them. Let us try a more disinterested mode of seeing them; let us betake ourselves more to the serener life of the mind and spirit. This life, too, may have its excesses and dangers; but they are not for us at present. Let us think of quietly enlarging our stock of true and fresh ideas, and not, as soon as we get an idea or half an idea be running out with it into the street,

and trying to make it rule there. Our ideas will, in the end, shape the world all the better for maturing a little. Perhaps in fifty years' time it will in the English House of Commons be an objection to an institution that it is an anomaly, and my friend the Member of Parliament will shudder in his grave. But let us in the meanwhile rather endeavor that in twenty years' time it may, in English literature, be an objection to a proposition that it is absurd. That will be a change so vast, that the imagination almost fails to grasp it. *Ab integro sæclorum nascitur ordo.* — Arnold: *The Function of Criticism.*

2. — (Sections 81–82) — What complete or partial definition is made or suggested in each of the following? What classification is suggested in each case?

(a) Culture is a vague term: but when we speak of a man of culture we certainly mean a man of liberal education; and if our definition of a liberal education be correct, a man may be a man of culture though destitute of Latin and Greek. On the other hand, inasmuch as a liberal education has regard to the ideal of "man," it follows that the humanistic or man-subjects promote a liberal education and consequent culture, in a sense which realistic studies do not. A man trained solely in the latter cannot be liberally educated; a man trained solely in the former can, on the contrary, be liberally educated. In short, what is called culture is not within the reach of the man trained solely on the real-naturalistic, but it is attainable by the man trained solely on the real-humanistic.

(b) Although the heart and mind of Whittier were for the most part absorbed in the agitation against slavery, some of the strongest proofs of his purely artistic faculty were exhibited before the close of the Civil War; among these may be named such ballads as *Maud Muller*, *Skipper Ireson*, and *The Pipes at Lucknow*. It is, nevertheless, true that the national as distinguished from the sectional awakening to the charm of Whittier's verse dates from the publication in 1866–7 of *Snow-Bound* and *The Tent on the Beach*. In these compositions it is evident that his aspirations and endeavors are tending to turn away from a homiletical or didactic purpose to the embodiment of æsthetic beauty. But,

although he no longer weakened the artistic effect of a composition by tacking to it a moral, it must not be inferred that Whittier was ever a conscious advocate of art for art. His whole nature was steeped in a sense of duty and responsibility, and it is doubtful if he could even comprehend beauty divorced from goodness. His conception of the poet was rather that of the *vates*, or bard, who elevates, than that of the *poeta*, or maker, whose exclusive purpose is to please. In his view the possession of artistic powers implied a divine commission to lift, invigorate, and purify mankind. — *New York Sun*.

(C) All education is, in a sense, education of will. Of course, for scientific exactness, we distinguish will from other activities of mind, and we may for convenience here assume the ordinary psychological division into intelligence, emotion, and will; but it is an elementary commonplace of psychology, that though these activities are distinguishable in thought, they are not to be treated as if they were usually separated in mental life. Will is therefore not to be conceived as an activity in itself, capable of being isolated from intelligence and emotion. In such isolation it is unreal abstraction, it is merely the abstract concept which physical science finds useful for its purposes under the name of force. As a concrete reality, will is active intelligence stimulated by emotion: or, as it may equally well be described, it is active emotion directed by intelligence. — J. C. Murray: *Educational Review*, June, 1891.

3. — (*Sections 82-83*) — Study the following specimen of scientific definition. Mark the partial definitions and the trial definitions. What are the chief methods of exposition employed?

There has ever prevailed among men a vague notion that scientific knowledge differs in nature from ordinary knowledge. By the Greeks, with whom Mathematics—literally *things learnt*—was alone considered as knowledge proper, the distinction must have been strongly felt; and it has ever since maintained itself in the general mind. Though, considering the contrast between the achievements of science and those of daily unmethodic thinking, it is not surprising that such a distinction has been assumed; yet it needs but to rise a little above the common point of view, to see

that no such distinction can really exist; or that at best it is but a superficial distinction. The same faculties are employed in both cases; and in both cases their mode of operation is fundamentally the same.

If we say that science is organized knowledge, we are met by the truth that all knowledge is organized in a greater or less degree—that the commonest actions of the household and the field presuppose facts colligated, inferences drawn, results expected; and that the general success of these actions proves the data by which they were guided to have been correctly put together. If, again, we say that science is prevision—is a seeing beforehand—is a knowing in what times, places, combinations, or sequences specified phenomena will be found, we are yet obliged to confess that the definition includes much that is utterly foreign to science in its ordinary acceptation. For example, a child's knowledge of an apple. This, as far as it goes, consists in previsions. When a child sees a certain form and colors, it knows that if it puts out its hand it will have certain impressions of resistance, and roundness and smoothness; and if it bites, a certain taste. And manifestly its general acquaintance with surrounding objects is of like nature—is made up of facts concerning them, so grouped as that any part of a group being perceived, the existence of the other facts included in it is foreseen.

If, once more, we say that science is *exact* prevision, we still fail to establish the supposed difference. Not only do we find that much of what we call science is not exact, and that some of it, as physiology, can never become exact, but we find further, that many of the previsions constituting the common stock alike of wise and ignorant *are* exact. That an unsupported body will fall; that a lighted candle will go out when immersed in water; that ice will melt when thrown on the fire—these, and many like predictions relating to the familiar properties of things, have as high a degree of accuracy as predictions are capable of. It is true that the results predicted are of a very general character; but it is none the less true that they are rigorously correct as far as they go; and this is all that is requisite to fulfil the definition. There is perfect accordance between the anticipated phenomena and the actual ones; and no more than this can be said of the highest achievements of the sciences specially characterized as exact.

Seeing thus that the assumed distinction between scientific knowledge and common knowledge is not logically justifiable, and yet feeling, as we must, that however impossible it may be to draw a line between them, the two are not practically identical, there arises the question — What is the relationship that exists between them? A partial answer to this question may be drawn from the illustrations just given. On reconsidering them, it will be observed that those portions of ordinary knowledge which are identical in character with scientific knowledge, comprehend only such combinations of phenomena as are directly cognizable by the senses, and are of simple, invariable nature. That the smoke from a fire which she is lighting will ascend, and that the fire will presently boil water, are previsions which the servant-girl makes equally well with the most learned physicist; they are equally certain, equally exact with his; but they are previsions concerning phenomena in constant and direct relation — phenomena that follow visibly and immediately after their antecedents — phenomena of which the causation is neither remote nor obscure — phenomena which may be predicted by the simplest possible act of reasoning.

If, now, we pass to the previsions constituting what is commonly known as science — that an eclipse of the moon will happen at a specified time; and when a barometer is taken to the top of a mountain of known height, the mercurial column will descend a stated number of inches; that the poles of a galvanic battery immersed in water will give off, the one an inflammable and the other an inflaming gas, in definite ratio — we perceive that the relations involved are not of a kind habitually presented to our senses; that they depend, some of them, upon special combinations of causes, and that in some of them the connection between antecedents and consequents is established only by an elaborate series of inferences. The broad distinction, therefore, between the two orders of knowledge is not in their nature, but in their remoteness from perception.

If we regard the cases in their most general aspect, we see that the laborer, who, on hearing certain notes in the adjacent hedge, can describe the particular form and colors of the bird making them; and the astronomer, who, having calculated a transit of Venus, can delineate the black spot entering on the sun's disk, as it will appear through the telescope, at a specified hour, do essen-

tially the same thing. Each knows that on fulfilling the requisite conditions, he shall have a preconceived impression — that after a definite series of actions will come a group of sensations of a fore-known kind. The difference, then, is not in the fundamental character of the mental acts, or in the correctness of the previsions accomplished by them, but in the complexity of the processes required to achieve the previsions. Much of our commonest knowledge is, as far as it goes, rigorously precise. Science does not increase this precision; cannot transcend it. What then does it do? It reduces other knowledge to the same degree of precision. That certainty which direct perception gives us respecting co-existences and sequences of the simplest and most accessible kind, science gives us respecting co-existences and sequences, complex in their dependencies or inaccessible to immediate observation. In brief, regarded from this point of view, science may be called *an extension of the perceptions by means of reasoning*.

On further considering the matter, however, it will perhaps be felt that this definition does not express the whole fact — that inseparable as science may be from common knowledge, and completely as we may fill up the gap between the simplest previsions of the child and the most recondite ones of the natural philosopher, by interposing a series of previsions in which the complexity of reasoning involved is greater and greater, there is yet a difference between the two beyond that which is here described. And this is true. But the difference is still not such as enables us to draw the assumed line of demarcation. It is a difference not between common knowledge and scientific knowledge, but between the successive phases of science itself, or knowledge itself — whichever we choose to call it. In its earlier phases science attains only to *certainty* of foreknowledge; in its later phases it further attains to *completeness*. We begin by discovering a relation: we end by discovering *the* relation. Our first achievement is to foretell the *kind* of phenomenon which will occur under specific conditions: our last achievement is to foretell not only the kind but the *amount*. Or, to reduce the proposition to its most definite form — undeveloped science is *qualitative* prevision; developed science is *quantitative* prevision.

This will at once be perceived to express the remaining distinction between the lower and the higher stages of positive knowl-

edge. The prediction that a piece of lead will take more force to lift it than a piece of wood of equal size, exhibits certainty, but not completeness, of foresight. The kind of effect in which the one body will exceed the other is foreseen, but not the amount by which it will exceed. There is qualitative prevision only. On the other hand, the prediction that at a stated time two particular planets will be in conjunction; that by means of a lever, having arms in a given ratio, a known force will raise just so many pounds; that to decompose a specified quantity of sulphate of iron by carbonate of soda will require so many grains — these predictions exhibit foreknowledge, not only of the nature of the effects to be produced, but of the magnitude, either of the effects themselves, of the agencies producing them, or of the distance in time or space at which they will be produced. There is not only qualitative but quantitative prevision.

And this is the unexpressed difference which leads us to consider certain orders of knowledge as especially scientific when contrasted with knowledge in general. Are the phenomena *measurable*? is the test which we unconsciously employ. Space is measurable: hence Geometry. Force and space are measurable: hence Statics. Time, force, and space are measurable: hence Dynamics. The invention of the barometer enabled men to extend the principles of mechanics to the atmosphere; and Aerostatics existed. When a thermometer was devised there arose a science of heat, which was before impossible. Such of our sensations as we have not yet found modes of measuring do not originate sciences. We have no science of smells; nor have we one of tastes. We have a science of the relations of sounds differing in pitch, because we have discovered a way to measure them; but we have no science of sounds in respect to their loudness or their *timbre*, because we have got no measures of loudness and *timbre*.

Obviously it is this reduction of the sensible phenomena it represents, to relations of magnitude, which gives to any division of knowledge its especially scientific character. Originally men's knowledge of weights and forces was in the same condition as their knowledge of smells and tastes is now — a knowledge not extending beyond that given by unaided sensations; and it remained so until weighing instruments and dynamometers were invented. Before there were hour-glasses and clepsydras, most phenomena

could be estimated as to their durations and intervals, with no greater precision than degrees of hardness can be estimated by the fingers. Until a thermometric scale was contrived, men's judgments respecting relative amounts of heat stood on the same footing with their present judgments respecting relative amounts of sound. And as in these initial stages, with no aids to observation, only the roughest comparisons of cases could be made, and only the most marked differences perceived; it is obvious that only the most simple laws of dependence could be ascertained — only those laws which being uncomplicated with others, and not disturbed in their manifestations, required no niceties of observation to disentangle them. Whence it appears not only that in proportion as knowledge becomes quantitative do its provisions become complete as well as certain, but that until its assumption of a quantitative character it is necessarily confined to the most elementary relations.

— Spencer: *The Genesis of Science*.

4. — (*Section 83*) — Make a one-sentence definition of the following: —

- | | | |
|---------------------|------------------|---------------|
| 1. A college. | 2. A university. | 3. A student. |
| 4. An educated man. | 5. A gentleman. | |

5. — (*Section 83*) — Write an essay on one of the following terms in which your purpose shall be to reach finally a satisfactory definition. On the way to the final definition record all of your trial definitions, and include all of the illustrations, examples, distinctions, exceptions, that have come to you. A good beginning is the criticism of the dictionary definition, or of what is generally understood by the term.

- | | | |
|---------------|-------------------|---------------|
| 1. Religion. | 5. Free Speech. | 9. Socialism. |
| 2. Success. | 6. Natural right. | 10. Liberty. |
| 3. History. | 7. Anarchism. | 11. Culture. |
| 4. Democracy. | 8. Nihilism. | 12. Progress. |

6. — (*Section 83*) — Criticise the following by the four rules of logical definition: —

1. Rhetoric teaches us how to express ourselves.
2. A kangaroo is a marsupial.
3. History is a compound of poetry and philosophy.
4. Heroism is the opposite of cowardice.
5. A gentleman is one who never inflicts pain.

7. — (*Sections 84–87*) — Criticise the following by the rules of division, noting the principle of classification, the clearness and completeness of the division, any overlapping of topics, and the arrangement of topics by cause, contrast, or contiguity : —

(a) *Annexation of Canada.*

- A. Probability of ultimate separation of Canada from England.
 1. Divergence of commercial interest.
 2. Distance, and difference in character of the people.
 3. Influence of the United States.
- B. Shall annexation to the United States follow?
 1. Considerations favorable to annexation.
 - (a) Extradition laws rendered unnecessary.
 - (b) The United States would acquire a vast and valuable territory.
 - (c) Commercial and trade restrictions removed.
 - (d) "Manifest destiny." The two countries naturally one.
 2. Considerations opposed to annexation.
 - (a) The financial condition of both countries.
 - (1) Canada's debt increasing.
 - (2) Debt of the United States decreasing.
 - (b) Undesirable classes of Canada's population.
 - (c) Vast increase of government machinery necessary.
 - (d) All the advantages of annexation may be acquired by better trade- and extradition-treaties, with no disadvantages.
 3. Estimate of weight of arguments and inference against annexation.

(b) *Dangers of Unrestricted Immigration.*

Introduction :

1. Extent of immigration before the Civil War; character of immigrants.
2. Numbers and general character of present immigrants.

Discussion :

1. Political dangers.
 - (a) Influence when consolidated against American interests.
 - (b) Hostility of some to American political ideas.
 - (c) Dangers arising from ignorance; from demagogues.
 - (d) Evil results of party efforts to secure solid foreign vote.
2. Social dangers.
 - (a) Tendency to clannishness in mode of life.
 - (b) The educational question.
 - (c) The religious question.

Conclusion :

1. Need of new naturalization laws.
2. Need of a restricted franchise.
3. Need of more stringent immigration laws.

(c) *What to look for in criticising a Book.*

A. Human interest.

1. Characterization.
2. Passion.
3. Idealism or realism.
4. Humor and pathos.
5. Moral purpose.

B. Imagination.

1. Artistic power.
2. Insight.
3. Image-making.
4. Originality.

C. Unity.

1. Design.
2. Constructive power.
3. Plot.
4. Organic relationship.

D. Style.

1. Musical power.
2. Phrasing power.
3. Sentence-structure.

E. Attitude of the writer.

1. Towards truth.
2. Towards philosophy.
 - (a) Constructive.
 - (b) Destructive.
 - (c) The law of love.
3. Towards contemporaries.
4. Towards the past.
5. Towards the ideals of his age.
6. Towards conservatism and progress.
7. Towards religion and women.

(d) The Real Problem of the Unemployed.

- I. The proper method of solving the problem.
 - A. Not by impulsive action.
 - B. By careful investigation.
 - II. Practical application of the method.
 - A. Places.
 1. America; municipalities and charity organizations.
 2. England; seventy-three municipalities.
 - B. Limitations of English experiment.
 1. Work not involving stigma of pauperism.
 2. Work that all can perform.
 3. Work that does not compete with other laborers.
 4. Work that does not interfere with regular employment.
 - III. Results of the experiments.
 - A. Facts stated in reports.
 1. In general.
 2. In special cases.
 - B. Inferences stated in reports.
 1. Men who fear pauperism not reached.
 2. Men reached were the "permanently unemployed."
 3. Unskilled labor not properly so called.
-

IV. General inference as to nature of problem.

- A. Not to find work for the unemployed.
- B. To make the unemployed work.
 - 1. To train the incompetent.
 - 2. To punish the unwilling.

(e) *Government Ownership of Railways.*

Introduction :

- 1. Rapid growth, magnitude, and importance of the railway system.
- 2. Some evils and abnormal conditions.

Discussion :

- 1. Need of some reform evinced by
 - (a) Disregard of public good by corporations.
 - (b) The failure of competition.
 - (c) Power of corporations over legislation.
- 2. Legal methods of reform, short of ownership.
 - (a) State and national commissions with power to force fair treatment.
 - (b) Withdrawal of franchises in case of gross mismanagement.
 - (c) Exaction of truthful reports from the roads.
- 3. Dangers of government ownership.
 - (a) Mismanagement and loss. Examples from foreign countries.
 - (b) Deterioration of roads through lack of interest.
 - (c) Opportunities for political rings.

Conclusion :

- 1. Government ownership not the solution.
- 2. Legal methods of reform, short of ownership, sufficient.

(f) *Wordsworth is Unpopular.*

- A. At home,
 - (a) In his lifetime,
 - 1. His poetry sold poorly ;
 - 2. The public was slow to recognize him ;
 - 3. He was effaced by Scott and Byron ;
 - 4. He was overshadowed by Tennyson.

- (b) Since his death,
 - 1. Coleridge's influence, which once told in his favor, has waned;
 - 2. In spite of his eulogists, the public has remained cold.
- B. On the Continent, which
 - (a) Recognized the glory of Newton and Darwin;
 - (b) Does not know Wordsworth;
 - (c) Yet Continental critics long failed to do justice to Shakespeare and Milton.

(g) *College Examinations.*

- A. Principles sought.
 - 1. Obviously necessary to ascertain fitness for admission to
 - (a) The learned professions.
 - (b) The civil service.
 - (c) College. But (c) is modified by
 - (1) Admission by diploma from accredited schools,
 - (2) Admission by certificate from teachers of known excellence.
 - 2. The purpose in examining in the three cases above is
 - (a) To ascertain fitness or unfitness,—something unknown to the examiners.
- B. Antithesis. But in college this cannot be the purpose in regard to most students, since
 - 1. The instructor learns the attainments of his students from their daily work. But (1) is modified by
 - (a) In large recitation classes, doubt about individual cases.
 - (b) In lecture courses, doubt may exist about all.
- C. Partial conclusions:
 - 1. For doubtful cases, examination necessary for information of instructor.
 - 2. For the majority of students, examination unnecessary for this purpose.
 - 3. Resulting alternatives: either abolish for (2) or seek further reasons.
- D. The real purposes:
 - 1. To convince unfaithful students of their deficiencies.

2. To give the others an opportunity for comprehensive review.
3. To show all what are regarded as the most important points.

E. Application of principles locally.

8. — (*Sections 83–87*) — Classify:—

- | | |
|-------------|-----------------|
| 1. Chairs. | 4. Novels. |
| 2. Fences. | 5. Games. |
| 3. Schools. | 6. Governments. |

9. — (*Sections 83–87*) — On what principle is the division made in each of the following selections?

(a) That Henry Thomas Buckle's thoughts and conversation were always on a high level, is remembered by a rapidly departing group of people who knew him as the friend of their elders. Mr. Charles Stewart says of him: "I recollect a saying of his which not only greatly impressed me at the time, but which I have ever since cherished as a test of the mental caliber of friends and acquaintances. Buckle said, in his dogmatic way: 'Men and women range themselves into three classes or orders of intelligence; you can tell the lowest class by their habit of always talking about persons, the next by the fact that their habit is always to converse about things, the highest by their preference for the discussion of ideas.'"

(b) Chemistry may be of use to medicine in at least three quite different ways. One of these is concerned with finding out what things are made of. This kind of chemistry is called analytical chemistry. Another way in which chemistry can help medicine depends upon the ability of the modern chemist, not only to find out what the things are made of, but also to discover how the parts are put together. This branch of chemistry is called structural chemistry, because it has to do not only with the materials, but also with the way in which these materials are arranged. Yet another method of helpfulness comes from a still more recent development of chemistry, commonly called physical chemistry, which deals with the phenomena lying on the border line between physics and chemistry—especially that part of the

border line concerning the relation of energy to material. The physical chemist must know, not only what things are made of and how these elements are put together, but also what energy is concerned in putting them together, and what energy is set free when they are decomposed. — Theodore Richards.

10. — (*Section 88*) — What methods of exposition are used in each of the following ?

- (a) We piled, with care, our nightly stack
Of wood against the chimney-back, —
The oaken log, green, huge, and thick.
And on its top the stout back-stick ;
The knotty fore-stick laid apart,
And filled between with curious art
The ragged brush ; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom :
While radiant, with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.

— Whittier : *Snow-Bound*.

(b) To the student of political history, and to the English student above all others, the conversion of the Roman Republic into a military empire commands a peculiar interest. Notwithstanding many differences, the English and the Romans essentially resemble one another. The early Romans possessed the faculty of self-government beyond any people of whom we have historical knowledge, with the one exception of ourselves. In virtue of their temporal freedom, they became the most powerful nation in the known world ; and their liberties perished only when Rome became the mistress of the conquered races to whom she was unable or unwilling to extend her privileges. If England was similarly supreme, if all rival powers were eclipsed by her or laid under her feet, the Imperial tendencies, which are as strongly marked in us as our

love of liberty, might lead us over the same course to the same end.—Froude: *Cæsar; A Sketch*.

(c) The sporting spirit has improved among us. We are still somewhat too anxious to win, but the excess of eagerness is a trifle compared to what it was. Gain in sporting amenity, in sporting cultivation, so to speak, has a mollifying influence on our whole tone, and nothing, therefore, is more welcome than the international contests, in which we seek not to fall below our visitors in urbanity. A tennis player, for instance, who delayed the game on a pretext, in order to worry a more nervous antagonist, would be condemned to-day even by the same men who might have admired his cleverness half a dozen years ago. "Bluffing the umpire" in amateur baseball is no longer looked upon as honorable. Yachting has always been on a higher plane of courtesy than other sports, and it is a charming bit of comedy that the only notorious exception was an English nobleman, whereas one of the best examples of cheery sportsmanship is an English grocer. In tennis we may take especial satisfaction in the fact that our foremost players are all in active business, and cease work for a few weeks only, to meet experts whose lives are devoted to the game. Golf has now become international. For no sport do we owe Great Britain so much appreciation as for this, the friend of old men and children, of women and strong athletes, the ally of nature and her beauty, an exercise which strengthens the muscles and the organs and puts no strain upon the nerves. Automobile contests have taken place only in foreign countries, and there is no demand for them here. Thus far, automobiling for speed is on a level with jumping from Brooklyn Bridge. Boxing, "the noble art of self-defence," seems to be so inseparable from brutality that its fine features of skill and spirit are almost shut off from all except the rough professional, and no attention is paid by the general public to any but the championship contests. Even prize-fighting is less brutal than it was, and all the more respectable sports are gaining in extent and quality. Hundreds of gymnasiums now are found in cities which a few years ago had none, and indeed, for indoor exercise, we now have more facilities than any other country.

11.—(Section 88)—Write an explanation of one of the following:—

1. Making a newspaper.
2. Binding a book.
3. How to study.
4. How to read a book.
5. How to care for a furnace.
6. The game of tennis.
7. Learning to swim.
8. The travelling library.
9. Initiative and referendum.
10. Wireless telegraphy.
11. Electric signs.

12. — (Section 89) — Write on one of the following, using the narrative method : —

1. Church-going.
2. Keeping a diary.
3. The decay of sentiment.
4. Letter-writing.
5. Growing worldly wise.
6. Changes in fashions.
7. Humors of a political campaign.
8. The examination room.

13. — (Section 89) — Write on one of the following, using the method of description : —

1. Difficulties of having fun.
2. Troubles in entering college.
3. How students recite.
4. The new maid-servant.
5. The shop-girl.
6. Being a co-ed.
7. The student of to-day.
8. The professor.
9. The football man.
10. The society man.
11. The wire-puller.

14. — (Sections 88-91) — Explain the terms : —

1. Manual labor.
2. Centre of population.
3. Manifest destiny.
4. The B.A. degree.

15. — (Section 90) — Explain all of the unusual words in the following selections. Rewrite in simple language.

(a) Generic ideas are apperceptive masses. By blending they reinforce that element of the presentation which has a common content with them, and the other elements which they do not share are thrust out of sight, unless some other apperceptive mass is awakened to receive them.

(b) A word as to strain-sheet engineering, as to what it connotes. A mode of thinking, followed by sequence of action, wherein fundamental repose in formulas and calculations derived

from various highly conventional assumptions, coupled with a failure to recognize molecular motion, or structural motion, and a subsumption, explicitly, implicitly, and tacitly postulated, that a perfection of mechanical workmanship obtains which is sometimes realized, i.e. false assumption of hypothetical relations. — "Riveted Lattice for Railroad Bridges of Medium Span," *Engineering News*, January 23, 1908.

(c) The effect contemplated by the author [Henry James] is not the integrity of a purely æsthetic impression, as in the case of Pater. Mr. James has rather in view an intellectual explicitness of analytical statement, not given in successive parts, but as a whole, thus faithfully reflecting mental processes that are not sequent, but simultaneous. His purpose is to give a psychological vivisection, all the strata being presented in a single view. The result is an unexampled and most interesting phenomenon in literature — interesting, that is, as a psychological study. Ordinarily an architectural structure which is suspensive regards supports in its progression, confident, at every point, of a stability by which the past at least is secure. But Henry James holds his fabric in suspense, with no visible support, while he turns upon his course describing an ellipse, and ellipses within that ellipse — always a faithful following of the psychological involutions in the author's subjective analysis — until the reader of average intelligence is lost in the bewildering maze.

16. — (Sections 88-91) — Explain the difference between :

- | | |
|-----------------------------|--------------------------------|
| 1. Discovery and invention. | 8. Description and exposition. |
| 2. Salary and wages. | 9. Poverty and pauperism. |
| 3. Work and play. | 10. Charity and alms-giving. |
| 4. Humor and satire. | 11. Fancy and imagination. |
| 5. Wicked and depraved. | 12. Ignorant and illiterate. |
| 6. Novel and romance. | 13. Obvious and apparent. |
| 7. Learning and wisdom. | 14. To effect and to affect. |

17. — (Sections 88-91) — Explain the following quotations :

1. He often acts unjustly who does not do a certain thing, not only he who does a certain thing. — Marcus Aurelius Antoninus.

2. The misfortunes hardest to bear are those that never come.
— Lowell.
3. There are no accidents in my philosophy. — Lincoln.
4. Fame enters every household in her quest for favorites.
— Shauck.

18. — (*Section 91*) — Write an interpretation of : —

1. Character in dogs. 2. A certain picture. 3. A certain book.
4. Moods of a rainy day. 5. A certain piece of music.

19. — (*Sections 88-91*) — What methods of exposition in the following ? What approaches to definition and classification ?

(a) What a wonderful institution the intelligent man-horse of Japan has become ! He has all the virtues of his equine brother and none of his vices. You beckon to your horse to come across the street, and he at once obeys you. He never shies at a piece of white paper and cares naught for a steam-roller. Without bit or bridle or check-rein he goes just where you tell him. Moreover, he may be much wiser than you yourself are in many matters, and will tell you the direction, and all the turnings that lie between you and your destination, descanting, if you desire him to do so, upon the points of interest on your route, and the view-points from which you can get the best glimpses of the surrounding country. If the robe that keeps you warm in winter gets untucked, the man-horse stops and adjusts it, and if you wish to buy a newspaper to while away the time, or a basket of oranges and persimmons wherewith to refresh yourself, he lets down the shafts and trots off to the nearest store to make the purchase. If you wish for no refreshments and for no information, he respects your feelings and acknowledges your right to taciturnity, and keeps on his steady jog-trot.

(b) There is a radical difference between relaxation and recreation. To relax is to unbend the bow, to diminish the tension, to lie fallow, to open the nature on all sides. Relaxation involves passivity ; it is a negative condition so far as activity is concerned although it is often a positive condition so far as growth is concerned. Recreation, on the other hand, involves activity, but ac-

tivity along other lines than those of work. Froebel first developed the educational significance and uses of play. Earlier thinkers and writers on education had seen that play is an important element in the unfolding of a child's nature, but Froebel discerned the psychology of play, and showed how it may be utilized for educational purposes. His comments on this subject are full of significance: "The plays of the child contain the germ of the whole life that is to follow; for the man develops and manifests himself in play, and reveals the noblest aptitudes and the deepest elements of his being. . . . The plays of childhood are the germinal leaves of all later life; for the whole man is developed and shown in these, in his tenderest dispositions, in his innermost tendencies."

(c) The difficulty in ascertaining the sources of Lincoln's power results from the bewildering antitheses which the subject presents, not only antitheses in the literature which he produced, but in his life and character. His life, though finished at its noon, reached from a humble cabin to a position of greatest authority and to an immortality of influence. Though deeply religious, he was without theology or dogma. Though his companionship was sought by lovers of mirth, bereavements of his youth sound minor chords which are audible in every movement of his life's symphony. Though so tender of heart that the maintenance of military discipline gave him intense and enduring pain, he stood as the indomitable leader in the most destructive war of the century. Though a consistent opponent of slavery, he had no word of malediction for those who practised it. Though grave with anxiety for the close of the war, he had infinite patience with subordinates who disappointed him in its prosecution. Bound by a law of his being to speak the absolute truth to all to whom he owed speech, he was able to practise all the concealment required by the most successful statecraft. Deeply believing that in both its ethical and economic aspects slavery was wrong and at variance from our theories of government, he would not, to overthrow it, have prosecuted the war for a day beyond the requirements of the preservation of the Union. An excited people incapable even of recognizing, much less of estimating, the facts in the complex problem set for his solution, and viewing him with diverse prejudices, came to contradictory conclusions respecting his character and abilities.

— Shauck: *Abraham Lincoln*.

(d) The question is frequently asked, How are conditions so radically changed since the French failure to build a sea-level canal as to permit the United States to undertake it now with any hope of success? In the first place, the first French management was incompetent and extravagant almost beyond conception. Secondly, both it and its successor, the New Company, were private corporations working for a commercial profit, and obliged to pay at least six per cent for their capital; whereas the American government, being able to borrow at almost one-third that rate, can invest nearly three times the same capital without placing any greater annual burden on the enterprise. Thirdly, great progress has taken place in machine-excavators, by which the material can be handled more cheaply, while the previously unrealizable development of electric power at Gamboa will pay for that portion of the construction. Finally, as a justification if not a reason, ships have increased so greatly in size that what would have sufficed twenty years ago would be inadequate now, and still more so when the canal will be finished a dozen years hence.

(e) The poet, often so sad himself, sings all men's joys and sorrows as if they were his own, and there is nothing that can happen to us, nothing we can experience, no stroke of fate, and no mood of heart or mind that we cannot find expressed and interpreted for us somewhere in some poet's book. Take but one poet, — Robert Burns, for instance, — and think of the immense addition to the sum total of human pleasure and human consolation that his handful of Scotch songs has made. Who asks, "What's the use of poetry?" when he joins in *Auld Lang Syne*, and feels his heart stirred to its tearful depths with the sentiment of human brotherhood, and the almost tragic dearness of friends.

(f) There is no branch of the Republic of the United States which the oligarchy of business more closely resembles than the American Senate. Both the Senate and a company's board of directors are elected, but under conditions which have become far from democratic. The Senate's membership in large part is the result of combined political and commercial manipulation. The board of directors, like the Senate, unites executive and legislative and even judicial functions. It is customary to divide directors as Senators of the United States are divided, into classes, so that the terms of

only one-third of the members expire in any one year — a device that serves to perpetuate power. Like the Senate, directors can meet behind closed doors in executive session and give out no report of debates.

(g) It will doubtless be generally confessed that the departures of the American people from the way originally ordained for them were never so common and never so disquieting as now. In official circles offences of malfeasance and corrupt breaches of public trust are alarmingly frequent. The old landmarks of integrity and faithfulness to duty which once indicated our nation's course of safety are rashly neglected; and public extravagance, no longer universally condemned as a disgrace to official stewardship, is flaunted before our people as evidence of the splendor of our nationality. In business and social circles the pursuit of money has become heartless and rapacious; the deference to those who have won great fortunes has grown in many quarters to be so unquestioning and so obsequious as to amount to scandalous servility, while the envy of the rich among the struggling poor is more than ever bitter and menacing. In politics there is far too often concealed behind a pretence of devotion to the public weal the sly promotion of disreputably selfish and personal advantages; and in the industrial field there is no longer found the generous and contented coöperation between employer and employee which should insure the prosperity and happiness of both. In addition to all this, there is sadly apparent among those who undertake trusteeship a tendency to complacently venture upon bold and rank violations of duty, only explained by the prevalence of lax and flip-pant conceptions of the sacredness of fiduciary obligations.

(h) What Sainte-Beuve desired was to introduce into criticism a kind of charm and reality, which had been lacking before him. To this end, he used biography and history. "Know the man thoroughly" was his maxim. There were three chief influences, in his opinion, that made a writer what he was: (1) the general condition of literature just before he began writing, (2) the particular kind of education he received, (3) the bent of his own genius. In one of his essays Sainte-Beuve says that it is important to distinguish a writer from others of his native country, and then from others of his race. Nature has helped us here, for we can

find source characteristics in the parents of the writer, especially in his mother. His children also should be studied for traits that are less marked in him. When we have considered his parents and children, we should attend to his education and inquire into his studies. Very important is the first group of friends in which we find him after his talent has been recognized, the first poetic centre that helps to form him. Every work that he afterwards produced should be judged in relation to the social group to which he belonged, and the circumstances (political and social) of the moment. Only thus can the critic determine the writer's originality and what is imitation in him. We must not discover beauties in his work that he did not put there. We may study his peculiar genius best at the moment when his powers begin to decline; for then we can easily begin to compare his best work with his poor work. We may judge him by his subsequent admirers and disciples. Affinities betray themselves. Finally we properly ask: What were his religious views? How was he affected by Nature? What was his attitude towards women? Was he rich or poor? What was his manner of life? his vice? his weakness? These things tell a story.

(i) Among the various biographies of Whitman, Professor George R. Carpenter's *Walt Whitman* is distinctly the best of those accounts of the poets which may be classed as appreciations rather than as critical estimates. The early death of Professor Carpenter is a distinct loss to literary scholarship in this country. He was a man of thorough academic training and of lifelong academic association; but he was free from the academic bias, from the narrowness of vision which sometimes overtakes the scholar. He had a vigorous and independent mind, and unconventionality attracted rather than repelled him. Those qualities which kept many men of letters aloof from the author of *Leaves of Grass* awakened Professor Carpenter's sympathy, and the best feature of his brief biography is his interpretation of Whitman's view of life and distinctive message to his time. The analysis of the poet's philosophy and definition of the "cosmic consciousness" as developed in Whitman is, in its clearness of statement, a distinct contribution to the Whitman literature. The idea comes from Dr. Bucke, who declares that "few of our race

and time have entered into this consciousness, but it is the highest step in the same slow evolution that ripened the impersonal consciousness of the animal into the self-conscious spirit of man." It may be objected that Dr. Bucke is simply applying an imposing name to a spiritual quality shared by nearly all men of vision, but he deserves the credit of having localized, so to speak, a very vague and indefinite activity of the mind, and Professor Carpenter has found in it a key to Whitman's philosophy and to his art. The expression of the poet's "chronic mystical perception" in his verse and prose is emphasized as contributing to our knowledge of Whitman's intellectual character and his manner of speech, and the element of mysticism in his mind and work is clearly traced. Professor Carpenter's estimate of Whitman is suggested by the closing sentence of this biography: "He is the first and most notable of those who, in the nineteenth century, in Europe and America, preached the vision of the world as love and comradeship;" and this biography is distinctly the best among the appreciations of the poet that have appeared. Mr. Perry's biography remains the best among the critical biographies. — *The Outlook*, June 19, 1909.

(j) Kipling has performed one of the most important functions of the poet — the function of interpreter to the nation. He has revealed certain aspects of the national life, and made our people understand themselves. In his *Recessional* Mr. Kipling has interpreted the feeling of the nation with an insight and a force which are truly marvellous. Humble people all over the United Kingdom and the empire have during the Jubilee been deeply impressed with a certain dread lest the rejoicings should be made an excuse for boasting and vainglory, and that by its means the people's heart should be turned from —

"What makes a nation happy and keeps it so;"

to that perilous laudation of material things which, in the end, to borrow Milton's phrase again —

"... ruins kingdoms and lays cities flat."

But to people in general this was only a vague uneasiness, a dumb warning against the forgetting of the true meaning of the Jubilee. Mr. Kipling has seized the nation's half-formed thought,

and, with a poet's insight and a poet's passion, has brought it forth in conscious and coherent words. He takes the awe-inspiring thought — what is all this but dust and ashes unless God is with us till the end? and gives voice to the nation's dread — "Lest we forget — lest we forget!"

"Far-called our navies melt away —
On dune and headland sinks the fire —
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget — lest we forget!"

"If, drunk with the sight of power, we loose
Wild tongues that have not Thee in awe —
Such boasting as the Gentiles use
Or lesser breeds without the Law —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!"

That, we venture to say, was the feeling in thousands of hearts. But neither in the popular mind nor in the poem was this feeling in any sense one of terror or unworthy abasement. It was but the true reaction from the pomp and splendor — the sudden realization that, after all, the only sacrifice worthy of God is "a humble and a contrite heart." There was nothing wrong, nothing but what was right and seemly, in the national thanksgiving to God, held amid the shouts of the people and the pomp and circumstance of armed men, so long, but only so long, as the nation remembered that it must keep always the humble and contrite heart — the heart of the man who prays for strength not to forget God in the loneliness and isolation of his riches, his honors, and his power. He who possesses everything that the material world can give, unless he is "drowned in security," feels far more than the poor and humble the necessity for help not to forget. "Lest I forget — lest I forget," if he has a heart to feel, is the thought that masters him.

Just in the same way a nation, if it is sound at heart and not "drowned in security," turns at the zenith of its strength and power to the thought, "Lest we forget — lest we forget." The fact that the better minds of the nation did feel this instant need for the "ancient sacrifice" of "a humble and contrite heart," and

that the most virile, and, in a sense, the most untamed and least reflective of our poets should have chosen it as his contribution to our great tumult of rejoicing, is proof that we are still "God's Englishmen." Though we show in our turbulent strength so much of the "heathen heart," and though we make the "frantic boast" and utter the "foolish word," we have yet sense enough of what is our place in the world to still pray the old prayer and to ask "Thy mercy on Thy people, Lord." In spite of all "the roaring and the wreaths" we remember that it was not we ourselves but God who gave us the dominion. Truly and in very deed the poet who can bring home these things to the plain ordinary man has done the nation as great a service as if he had worked for her with the sword, had served her by day and night upon the sea, or had toiled for her at the council board till, like Pitt, he sank overwhelmed with cares not his own.—*London Spectator*.

20. — (*Section 90*) — Analyze the following essay. Make an abstract of it. Then discuss its general method giving citations to illustrate your assertions.

Aspirants hoping to obtain the party nomination from a national convention may be divided into three classes, the two last of which, as will appear presently, are not mutually exclusive, viz. *Favorites*, *Dark Horses*, *Favorite Sons*.

A Favorite is always a politician well known over the Union, and drawing support from all or most of its sections. He is a man who has distinguished himself in Congress, or in the war, or in the politics of some state so large that its politics are matter of knowledge and interest to the whole nation. He is usually a person of conspicuous gifts, whether as a speaker, or a party manager, or an administrator. The drawback to him is that in making friends he has also made enemies.

A Dark Horse is a person not very widely known in the country at large, but known rather for good than for evil. He has probably sat in Congress, been useful on committees, and gained some credit among those who dealt with him in Washington. Or he has approved himself a safe and assiduous party man in the political campaigns of his own and neighboring states, yet without reaching national prominence. Sometimes he is a really able man, but

without the special talents that win popularity. Still, speaking generally, the note of the Dark Horse is respectability, verging on colorlessness; and he is therefore a good sort of person to fall back upon when able but dangerous Favorites have proved impossible. That native mediocrity rather than adverse fortune has prevented him from winning fame is proved by the fact that the Dark Horses who have reached the White House, even if they have seldom turned out bad presidents, have even more seldom turned out distinguished ones.

A Favorite Son is a politician respected or admired in his own state, but little regarded beyond it. He may not be, like the Dark Horse, little known to the nation at large, but he has not fixed its eye or filled its ear. He is usually a man who has sat in the state legislature; filled with credit the post of state governor; perhaps gone as senator or representative to Washington, and there approved himself an active promoter of local interests. Probably he possesses the qualities which gain local popularity—geniality, activity, sympathy with the dominant sentiment and habits of his state; or while endowed with gifts excellent in their way, he has lacked the audacity and tenacity which push a man to the front through a jostling crowd. More rarely he is a demagogue who has raised himself by flattering the masses of his state on some local questions, or a skilful handler of party organizations who has made local bosses and spoilsmen believe that their interests are safe in his hands. Anyhow, his personality is such as to be more effective with neighbors than with the nation, as a lamp whose glow fills the side chapel of a cathedral sinks to a spark of light when carried into the nave. — Bryce: *American Commonwealth*.

21.— (*Section 90*)—Analyze one of the essays named in Appendix A, and write a report including (1) an abstract of the essay; (2) a discussion of its general method; (3) citations showing the special methods of exposition used most often in the essay, and the kinds of paragraphs employed.

22.— (*Section 91*)—Write a book review, following the general plan of the outline given at the end of the chapter on Exposition.

23. — (Section 91) — Is the following explanation clear? If not, point out the cause of obscurity and rewrite in clear and simple language.

Here we turn aside to consider a question which perhaps has not often suggested itself, but which is, nevertheless, quite interesting. Why can we hear, but not see around a corner? Some may think that this question can be answered by saying that light moves in a straight line, while sound does not. But this answer is not satisfactory. It is known that light and sound are similar in character; each is due to the vibrations of a medium, and each is transmitted in waves. Why, then, may not light spread around a corner as well as sound? The answer is to be found in the different lengths of sound and light waves. Sound-waves themselves are of different lengths, the graver sounds having waves of greater length than the more acute. Now it can be shown mathematically that the greater length of sound-waves will cause the sound to be diffused around the obstruction. Hence the bass notes of a band of music are heard more distinctly from behind a wall than the higher notes; and as the person moves out of the "acoustic shadow" the more acute notes increase in distinctness. So, also, when sound is transmitted through water the sound-waves are shorter than in the air, and the "acoustic shadow" is fully formed. As the length of sound-waves in the air is sometimes many feet, while the length of the longest light wave is not more than .0000266 of an inch, it is no longer a mystery why we can hear but cannot see, around a corner.

24. — (Section 91) — Explain to a high school student the following comment on Longfellow's poetry:—

Two of these poems, *The Psalm of Life* and *Excelsior*, have indeed paid the price of a too apt adjustment to the ethical mood of that "earnest" moment in America. They were not so much poems as calls to action, and now that two generations have passed, those trumpets rust upon the wall. It is enough that they had their glorious hour.

25. — (Section 91) — In the accompanying illustration (Figure 7) the letters of the word "Life" appear to be

tipped alternately to left and right, whereas, if we apply the edge of a ruler to them, we shall discover that the parts of the letters are precisely vertical or horizontal. Determine the cause of the illusion and write a careful explanation.

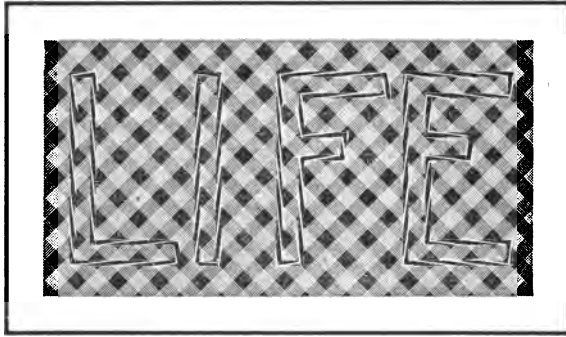


FIGURE 7.

26. — (Section 91) — Of the following passages the first is said to contain three errors, the second four errors, in alluding to the well-known story in the *Arabian Nights*. Having read the original story point out the errors in the allusions.

(a) She [Effie Deans] amused herself with visiting the dairy, in which she had so long been assistant, and was so near discovering herself to May Hittly, by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedridden Hassan, whom the vizier, his father-in-law, discovered by his superlative skill in composing cream-tarts with pepper in them. — Scott : *The Heart of Mid-Lothian*, chap. XLIX.

(b) I ought to have remembered the pepper which the Princess of Persia puts in the cream tarts in the "Arabian Nights."

— Thackeray : *Vanity Fair*, chap. III.

Argumentation.

1. — (*Section 92*) — Are the following paragraphs expository or argumentative? What is the topic of each? If the paragraph is argumentative, what does it prove, and what are the reasons given for the conclusion arrived at?

(a) There can be no true civilization without liberal government, and no liberal government without order, and no permanent and reliable order with the disorderly at large. In this country, where opportunity is unlimited, liberty and citizenship should be a conditional right. The observance of order, and abstention from crime, should be the conditions. Committing of crime should forfeit liberty and the right to it; the forfeiture to be set aside and the right restored only on evidence that the offender has the ability and the will thenceforth to observe the conditions. There is no use for a prison, other than to restrain and make harmless disorderly and dangerous persons; and it is immaterial whether they be positively or negatively such. Within the prison, physical and ethical forces only can properly govern. Restraint and industry first, and the development by any practical means of orderly elements in the prisoner, as far as his capacities will permit, last. If accomplished to the extent that he can be trusted with liberty, give it to him. If not, keep him in restraint and in industry — if capable. And this applies to every kind of restraint; to benevolent as well as to penal prisons — for they are all prisons in a strict sense.

(b) The need of putting the Government into the savings-bank business is not very apparent. The number of our banks has been increased to such an extent that the facilities for putting away savings are pretty good, except in some remote rural districts, where there is perhaps not a great deal of demand for such institutions. The post-offices in such communities are not very well equipped to care for savings. It does not appear that the call for postal savings comes from the circumference, but rather from the center. It is true the English post-offices have done a good deal of that sort of work, but they began it in 1861, before private savings-banks had made so much progress as they have now done in

this country. In England the postal savings-banks pay only 2½ per cent interest, while in the United States the private savings institutions pay 3 to 4 per cent. To compete with the private banks our post-offices would probably be obliged to pay 4 per cent.

(c) A good book ought to have a long life. If it is liked this year there is no reason why it should not be liked ten years later, for meantime the reading public has changed; that which pleased the man of thirty will please the man who was only twenty when the book was published. It is difficult to say whether this imperfect distribution and this haste and waste in the treatment of the brain product are due to the method of publication, or to the rage of the public for something new. It is true that the literary taste changes in a generation or two, but we believe that it is the experience of publishers that a real book, which was popular a generation ago, will have, if properly revived, as large an audience with the new public as it had with the old. Books in this respect are like pictures, there is always a public for the best, when the public has an opportunity of seeing them. We believe that the publication of good literature, adhered to, pushed, and advertised, would be more profitable than the constant experiments with ephemeral trash; but it is useless to moralize about this in an age when there is such a pressure for publication of new things, and there are such vast manufactories which feel it a necessity to keep their hoppers full of the grain of the new crop. It may be said, however, that if there was anywhere a controlling desire to distribute good literature rather than a manufacturer's notion of turning out any sort of product of paper, type, and ink, the public would be the gainer. And perhaps the publishers would find their account in a better educated public taste. — Charles Dudley Warner.

(d) The nervous strain, the temptations, the dangers of cities, are the theme of many a solemn discourse. The boys are exhorted not to leave the farm, with its healthfulness, peace, and independence, for a life of drudgery in shop or office, with intervals of feverish and unwholesome excitement. But the boy usually prefers to listen to the voices that call rather than to the voices that warn, and it will probably never be otherwise, for the motives that send him to the city are among the most powerful that human nature,

and especially the nature of the dominant races, knows. Till he has learned the sad lesson of defeat, it is in vain to preach to a man the blessings of peace. He loves strife rather, the chance to measure his powers against those of his fellows. The very health and strength that he has gained in the country inspire him with confidence that he can hold his own in the battle. Why, he asks, should he not become the famous lawyer, the bold financier, the leader of men, rather than one of the failures in the great crowd of undistinguished drudges of city life? Even if his ambition soars not so high, he longs for a closer view of the great drama of which he catches glimpses in the newspaper that reaches the farm or village, to be an eye-witness of those wonderful events that are related in its columns. Work, strife, pleasure, all are carried on among those great aggregations of human beings at a high pressure, and that will always be attractive in spite of all the warnings of wisdom and experience.

2.— (*Section 93*) — What is the exact proposition discussed in the following? Make a careful analysis of the selection.

Obedience to Instructions.

Certainly, gentlemen, it ought to be the happiness and glory of a representative to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinion high respect; their business unremitted attention. It is his duty to sacrifice his repose, his pleasures, his satisfactions, to theirs; and above all, ever, and in all cases, to prefer their interest to his own. But, his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure; no, nor from the law and the constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you not his industry only, but his judgment; which he betrays, instead of serving you, if he sacrifices it to your opinion.

My worthy colleague says, his will ought to be subservient to yours. If that be all, the thing is innocent. If government were

a matter of will upon any side, yours, without question, ought to be superior. But government and legislation are matters of reason and judgment, and not of inclination; and what sort of reason is that, in which the determination precedes the discussion; in which one set of men deliberate, and another decide; and where those who form the conclusion are perhaps three hundred miles distant from those who hear the arguments?

To deliver an opinion, is the right of all men; that of constituents is a weighty and respectable opinion, which a representative ought always to rejoice to hear; and which he ought always most seriously to consider. But *authoritative* instructions, *mandates* issued, which the member is bound blindly and implicitly to obey, to vote, and to argue for, though contrary to the clearest conviction of his judgment and conscience, — these are things utterly unknown to the laws of this land, and which arise from a fundamental mistake of the whole order and tenor of our constitution.

Parliament is not a *congress* of ambassadors from different and hostile interests, which interests each must maintain, as an agent and advocate, against other agents and advocates; but Parliament is a *deliberative* assembly of *one* nation, with *one* interest, that of the whole, — where not local purposes, not local prejudices, ought to guide, but the general good, resulting from the general reason of the whole. You choose a member, indeed; but when you have chosen him, he is not a member of Bristol, but he is a member of *Parliament*. If the local constituent should have an interest or should form an hasty opinion evidently opposite to the real good of the rest of the community, the member from that place ought to be as far as any other from any endeavor to give it effect. I beg pardon for saying so much on this subject; I have been unwillingly drawn into it; but I shall ever use a respectful frankness of communication with you. Your faithful friend, your devoted servant, I shall be to the end of my life; a flatterer you do not wish for. On this point of instructions, however, I think it scarcely possible we ever can have any sort of difference. Perhaps I may give you too much, rather than too little trouble.

From the first hour I was encouraged to court your favor to this happy day of obtaining it, I have never promised you anything but humble and persevering endeavors to do my duty. The weight of that duty, I confess, makes me tremble; and whoever well con-

siders what it is, of all things in the world, will fly from what has the least likeness to a positive and precipitate engagement. To be a good member of Parliament is, let me tell you, no easy task,—especially at this time, when there is so strong a disposition to run into the perilous extremes of servile compliance or wild popularity. To unite circumspection with vigor is absolutely necessary, but it is extremely difficult. We are now members for a rich commercial *city*; this city, however, is but a part of a rich commercial *nation*, the interests of which are various, multiform, and intricate. We are members for that great nation, which, however, is itself but part of a great *empire*, extended by our virtue and our fortune to the farthest limits of the East and of the West. All these widespread interests must be considered, — must be compared, — must be reconciled, if possible. We are members for a *free* country; and surely we all know that the machine of a free constitution is no simple thing, but as intricate and as delicate as it is valuable. We are members of a great and ancient *monarchy*; and we must preserve religiously the true, legal rights of the sovereign, which form the keystone that binds together the noble and well-constructed arch of our empire and our constitution. A constitution made up of balanced powers must ever be a critical thing. As such I mean to touch that part of it which comes within my reach. I know my inability, and I wish for support from every quarter. In particular I shall aim at the friendship, and shall cultivate the best correspondence, of the worthy colleague you have given me. — Burke: *Speech to the Electors of Bristol*.

3.— (*Section 95*) — Compare the following arguments and briefs: —

It is vehemently maintained by some writers of the present day that Elizabeth persecuted neither Papists nor Puritans as such, and that the severe measures which she occasionally adopted were dictated, not by religious intolerance, but by political necessity. . . . The title of the Queen, they say, was annulled by the Pope; her throne was given to another; her subjects were incited to rebellion; her life was menaced; every Catholic was bound in conscience to be a traitor; it was, therefore, against traitors, not against Catholics, that the penal laws were enacted. . . .

We will state as concisely as possible the substance of some of these laws. As soon as Elizabeth ascended the throne, and before the least hostility to her government had been shown by the Catholic population, an act passed prohibiting the celebration of the rites of the Romish church. . . .

A law was next made, in 1562, enacting that all 'who had ever graduated at the universities or received holy orders, all lawyers and magistrates, should take the oath of supremacy when tendered to them. . . . After the lapse of three months . . . if it were again refused, the recusant was guilty of high treason. . . . What circumstances called for this extraordinary rigor? There might be disaffection among the Catholics. The prohibition of their worship would naturally produce it. But it is from their situation, not from their conduct, from the wrongs which they had suffered, not from those which they had committed, that the existence of discontent among them must be inferred. There were libels, no doubt, and prophecies, and rumors, and suspicions; strange grounds for a law inflicting capital penalties, *ex post facto*, on a large body of men. . . .

Eight years later, the bull of Pius deposing Elizabeth, produced a third law. This law, to which alone, as we conceive, the defence now under our consideration can apply, provides that if any Catholic shall convert a Protestant to the Romish church, they shall both suffer death as for high treason. . . .

In the first place, the arguments which are urged in favor of Elizabeth apply with much greater force to the case of her sister Mary. The Catholics did not, at the time of Elizabeth's accession, rise in arms to seat a Pretender on her throne. But before Mary had given or could give provocation, the most distinguished Protestants attempted to set aside her rights in favor of the Lady Jane. That attempt, and the subsequent insurrection of Wyatt, furnished at least as good a plea for the burning of Protestants as the conspiracies against Elizabeth furnish for the hanging and embowelling of Papists.

The fact is that both pleas are worthless alike. If such arguments are to pass current, it will be easy to prove that there never was such a thing as religious persecution since the creation. For there never was a religious persecution in which some odious crime was not, justly or unjustly, said to be obviously deducible from the doctrines of the persecuted party. We might say that the

Cæsars did not persecute the Christians. . . . We might say that the massacre of St. Bartholomew was intended to extirpate, not a religious sect, but a political party. . . .

The measures of Queen Elizabeth were dictated, not by political necessity, but by the spirit of persecution. *Because*

(A) The Catholics were not necessarily likely to commit treason.

For

I. Men do not follow their beliefs to their logical conclusions.

II. Men are not always likely to do what they believe it right to do.

(B) The law prohibiting the celebration of Romish rites was not politically necessary. *For*

I. It was passed before hostility had been shown.

(C) The law touching the oath of supremacy was unnecessary.

For

I. It was based purely on suspicion.

(D) The law touching the conversion of a Protestant to Catholicism was unnecessary. *For*

I. It punished not crime, but the holding of doctrines presumably tending to crime.

A Prescription for Poverty.

Whatever the nature of the nostrum in modern therapeutics proposed for the workingman, the best of all, if he did but know it, is good, old-fashioned, honest industry. This has been seen to work well in almost every instance where it has been honestly and persistently tried; and while, I believe, no other remedy can be found to supersede this, I make bold to offer one, not as a panacea, but as a sort of helpmeet for the manly virtues of well-applied industry. If the methods of the past are to be taken as the only preventives of poverty, we may well conclude the evil is incurable, and the case of the poor man is indeed a hopeless one.

Let us look at one or two of these, the most promising and prominent in the list of prescriptions. And first of all, our public charities. Far from wishing to underrate or undervalue them, I give them the full benefit of all they have achieved, and even of all their founders have designed to achieve by them. And yet it is

obvious, they are incapable, in the nature of things, of reaching more than an infinitesimal portion of the suffering classes. The great bulk of these classes are beyond their reach or relief.

Next, let us examine for a moment, what has always been considered a wholesale remedy for the evils of poverty not only by many philanthropists and publicists, but by a large number of the sufferers themselves. I mean a forced and more equal distribution of property among all classes of citizens. In ancient times such a remedy was sought through the instrumentality of laws having this object directly in view. But how far short these laws fell of accomplishing it, the most superficial knowledge of history will acquaint us. The resulting advantages were more than outweighed by the resulting calamities.

In more recent things, while a few persons are found advocating the passage of agrarian and sumptuary laws, most of those who base similar reforms upon similar means, look for them through the intervention of "labor strikes," "trades-unions," commercial conventions and other organized efforts, having for their end concessions and forced contributions from the wealthier to the poorer classes. Even if it were possible of attainment, such is the structure of human society, or, we might better say, such is the condition of poor human nature itself, that the forced equilibrium of wealth, if once effected, could be maintained only for the briefest interval. For, by the law of individual and industrial activity, this wealth would flow back into its accustomed channels whence it had been but momentarily diverted.

Nothing can be plainer than that any compulsory division of wealth or even an approximation to it through the machinery of labor strikes and similar devices, even if it could be brought about, is a delusion and a snare, and at best would serve only as a temporary make-shift, having no lasting effect, and seriously jeopardizing the interests of all concerned.

The great fundamental objection to all such methods of reform is that they do not strike at the root of the evil, or rather they attack it at the wrong point, and hence their gain, if there is any, is only provisional and temporary.

Now the one thing needful to elevate the condition of the laboring man, and rescue him from abject want or something worse, is that while his wages shall be sufficient to purchase the

necessaries of life, he shall not be obliged to expend them all for these, but shall have surplus enough to procure him some of the comforts and luxuries as well, and in addition to this to accumulate a capital, little by little, which with proper industry and economy shall place him in a comparatively independent position.

But this independence he cannot achieve, as we have seen, through any of the avenues hitherto opened to him. He must therefore try some other; and if it can be found that the same end which is sought in vain by means of an increase of wages can be secured by another method which, if not so direct, is nevertheless more efficacious and more compensatory to the laboring classes, a method that will not disturb the existing relations between labor and capital, and which, when acquiesced in, will allay the heaving billows of strife and discontent that so often agitate the surface of society, whenever questions of this nature come up for settlement—if, I say, such a substitute can be found, it would seem as if we were approaching a solution of the gravest social problem of the day.

Such a solution, I contend, may be found, and almost all the evils of poverty may be warded off, by reducing to their first cost all those commodities that enter into the necessary daily subsistence of mankind; in other words, by a reduction to first cost of the necessaries of life.

If such a result can be brought about, it is obvious that the effect will be similar to that of an enhancement of the wages of labor. For it matters not to the workingman whether the advantage he realizes comes directly from obtaining more money for his labor, or from paying out less money for what he is obliged to buy to support himself and his family. Thus, if his weekly necessary expenses amount to fifteen dollars, and he cannot provide for himself and family for less, he will just as surely gain five dollars per week by being able to reduce his expenses to ten dollars, as he would if he were to exact from his employer the additional sum of five dollars in wages. In the one case he gains by saving what in the other case he would gain by accretion or accumulation. And, further, if it can be shown that these gains would be far greater under the system I advocate than would be possible under the most successful strike for higher

wages, there is no good reason why it should not be adopted, provided it be compatible with justice, order, and more important than all, with that higher destiny and condition of the human family, which are foreshadowed by the march of improvement, and by those laws, scarcely perceptible in their operation until after long periods, which dominate and regulate social progress.

That all the necessities of life ought to come to the consumer freighted with no more profit, cost, or expense than such as is absolutely necessary to their production, seems, at first blush, like a visionary proposition, and one incapable of practical application. But viewed in the light of reason and common sense, it will be found, I think, that no such character necessarily attaches to it, and that this reproach upon it is due more to habit and prejudice than to any well grounded apprehension.

What I call the necessities of life are the air we breathe, wholesome food and water, and sufficient fuel and clothing to keep us warm. All of these are essentially natural rights, just as much, and in the same sense, as life itself, because without them life itself is unendurable and impossible. That such is the character of the first in the list, namely, the air we breathe, no one will deny; and to preserve it its purity, and to guard against any infringement or monopoly of the right of using it, statutes have been framed in all civilized communities. The same remarks will apply in a more limited sense, to the water we drink. People are prohibited, under severe penalties, from contaminating it, or turning it from its natural channels, or putting any restrictions on its free use and enjoyment; and when, as in large towns and cities a sufficient healthful supply cannot be obtained without expense, that expense is reduced to first cost to all consumers.

A more pregnant and pertinent example than this of the practical application and utility of the doctrine here advocated cannot well be imagined. Here is one of the necessities of life, not more important or conducive to our well-being than the rest, but furnished to us more prodigally and with less labor than any of the rest, with the exception of the atmosphere, hedged round with restrictive legislation, but by the general consent of mankind made absolutely free, so far as possible, to the whole community. Wherever the individual consumer is incapable of procuring it, the municipal authorities or other corporate bodies furnish it, at first by

the rudest and simplest contrivances, then through the agency of reservoirs and aqueducts, so that no single family or inhabitant shall be deprived of it, and always at a cost not to exceed the expense of bringing it within their reach. Hence, nothing is cheaper than the water supply of cities, and no one ever thinks of complaining of it as an unnecessary burden. But suppose it came to us saddled with the same charges as our flour, or bacon, or fuel, how prompt would be the instinct to murmur and rebel against it. First would come the charges, dictated by some arbitrary standard of value, of whomsoever should happen to be the owner of the supply, next those of the purchaser from the owner, who might be called the wholesale dealer, next those of the speculator in the article, and lastly the profits of the retail dealer, who dispenses it to his customers — thus passing from the original source of supply through a multitude of hands, and burdened with an accumulation of profits and expenses that would double and treble the cost to the consumer, as compared with its present mode of distribution and delivery. And yet so far as our natural right to them is concerned, our food and our fuel stand on precisely the same foundation as the water we drink.

The only difference between the *rationale* of our water supply and of our food supply is that nature, being more lavish of the one than of the other, has furnished it ready-made to our hands, so to speak, while the other has to be submitted to certain industrial processes in its production, before it can be accommodated to our use. But this difference being accidental only as to their origin or production, ought not to make any difference with respect to their distribution and supply; and provided a proper equivalent is paid to those who produce our food, the difference in question entirely disappears, and thus the article of food and the article of beverage stand on the same footing, and no legal or other discrimination ought to be made in favor of either.

To illustrate the argument a little further: suppose nature supplied us the means for satisfying our hunger with the same prodigal hand, and with as little expense as she supplies the means for satisfying our thirst, or, in other words, suppose the prime cost of the one were no greater than the prime cost of the other, there would then be no good and valid reason why the distribution and supply of food and drink to each individual should not be con-

ducted on the same principle of cheapness and economy. Let those who raise our food receive for it a remuneration sufficient to pay them a reasonable profit for their industry, and the two commodities become identical in respect to every succeeding step in the progress of reaching the consumer; and thereafter every preference or protection shown to the one more than to the other, every hindrance or obstruction thrown in the way of the one more than the other, would be an unjust and odious discrimination, palpably inconsistent, and involving the most serious consequences to the well-being of the poorer classes.

What has been said touching our social claim to protection against hunger will apply equally well to that of protecting ourselves against cold. As sacred rights, which every one who comes into the world inherits with the very breath of life itself, they ought to come to us unshackled from every interference with their free use and enjoyment. Every limitation upon them is a hardship which every good government will make as light as possible, especially seeing that it falls with the heaviest hand upon those members of the community who are the least able to bear it, and who, at the same time, contribute the largest share of the public expenses. If the State undertakes to guard against the infliction of heavy burdens upon any one of our natural rights, there is no reason why it should withhold protection from the rest. If light, air, and water are permitted to enter our dwellings, free from exactions, why should not the same privilege be awarded to food and fuel, which are equally necessary to existence, and clothed with the same natural sanctions? The only answer to this is that in most civilized countries, nature has supplied a sufficiency or a superfluity of the one class of gifts, without the application of artificial means to make them available for use. But does this afford any sufficient pretext for inflicting a variety of burdens upon the other class, before they reach the consumer? On the contrary, ought they not to stand exempt from further taxation, provided a reasonable profit is first paid the producer? It seems to me that the simple statement of such a proposition as this is all the argument needed to sustain it.

The next question that arises for consideration is: In what way, or by what machinery, shall the present cost of necessities be reduced and regulated as between the producer and consumer?

How shall the large army of middle-men and "operators" who impose the bulk of the burdens on the consumer, be got rid of? Without assuming or insisting on legislation or State interference as the only or best remedy, or as a full solution of the difficulty, it is a curious coincidence, and one that may go far towards solving the question, that the hand of legislative reform has already been laid upon a kindred subject, and is at present stirring up society to its depths. Both in Europe and America, the position has been assumed that the different methods of public transportation may be coerced into such a reduction of rates both for travel and traffic as is consistent with the general welfare of the people. The application of this principle with respect to railroads has become a familiar part of the history of the times: and a notable instance of its farther extension is to be observed in the great State of New York, while by popular vote the whole system of tolls upon their canals has been abolished, and these great and important highways have been declared to be open to the free and unrestricted use of commerce, without any expense to the people other than what is required to keep them in a proper state of repair, and this expense to be maintained by general taxation.

Now canals and railroads and other public modes of transportation, while among the most important factors in modern civilization, are not essential to its spread and existence. More than this, they are not an essential ingredient in our happiness, and so far from having the characteristics of a "necessary" institution, they might be blotted out entirely, without destroying our happiness. Nevertheless, they are so interwoven with our present social needs and interests that their loss or absence would be a serious injury; and hence they may properly be classed, along with artificial light, domestic animals, and other objects of similar utility, in the catalogue of *quasi* necessities.

It would be a curious subject of thought and one rich in material for reflection to the speculative philosopher to inquire how it happens that the remedy here prescribed for the pains of poverty among the working classes has been taken up by political reformers, and applied successfully to a grievance not to be compared in the severity with those I have been considering, and one that, in natural order of things, ought to be postponed to the others. For it requires little sagacity to see that it is of far greater consequence, in

the beginning, to mankind at large to have the necessities of life cheapened to them in their production, distribution, and supply, than in the single article of their transportation, though all of these ends are important; and that it were better, all things considered, to commence the process of reform by cutting down or cutting off the exorbitant charges that are added to the first cost of production, since a much greater saving would accrue to the community at large and particularly to the poor man than is possible under any system of retrenchment in freight rates.

The reason why this anomaly and first step in legislation have taken the direction they have, is doubtless due, in great part, to the fact that the enormous fortunes made at the public expense, of late years, by the railroad companies, and others engaged in the business of transportation, being more conspicuous examples of individual selfishness and rapacity than the fortunes almost as large and more numerous acquired by speculators in the necessities of life, have earlier directed the attention of the public to this subject. We have become accustomed, from long endurance of it, to the older and greater abuse, which has extended its ramifications into all the avenues of trade and commerce, while the later one has been lifted into sudden prominence by the dazzling prizes it has held out to the comparatively few who have seized upon them; just as in cases of insidious attacks and prostration by disease, while the most fatal symptoms have been overlooked, diagnosis has been directed to those only which appear on the surface.

If therefore no other *modus operandi* for meeting the difficulty before us was practicable or available, we have one ready made to hand in the means devised for checking exorbitant charges upon the public lines of transportation. Whether, as before observed, this is the wisest or the best method, being compulsory, it is probably the surest and most effectual. For no amount of persuasion or of appeals to the reason or the conscience of those engaged in trafficking in the necessities of life is going to make them abate one jot or tittle of their demands. Then they can plead in their favor prescriptive right and the consent of the ages. The pound of flesh has been so long exacted, they have lost sight and thought of the blood. And if restrictive legislation is necessary to thwart the combinations and conspiracies of railroad companies, how much more necessary to thwart the mercenary designs of those who

traffic in the very life-blood of the people; can it be said, with any show of reason, that the knife of reform is needed in the one case, and not in the other? What is the little fraction of expense saved by a reduction in railroad rates, compared with that immense average that would be saved to the poor man, provided the expenses of his daily living were cut down to prime cost? Is it not of far more consequence to him that the staples himself and family are obliged to use, in order to keep soul and body together, should be exempt from the heavy market rates they have to pay for them, by reason of their passing through so many different hands, than that a slight additional cost should be added to their transportation? And the classes engaged in this vital traffic — what better right have they to claim exemption from legal restraints and regulations than those who would, if they could, impose even a heavier tariff upon this transportation, or those who would, if they could, make merchandise out of the very air we breathe or the water we drink?

It may be urged, with a considerable show of reason, that the remedy herein advocated does not properly fall within the scope of governmental control; and if the views of many sociologists, among whom may be mentioned the honored name of Herbert Spencer — a name which, in my opinion, stands first among the great thinkers of the century — were to be taken as final on the subject, some different agency from that which belongs to the functions of a legislature would have to be devised, to carry out the reform in question. But in answer to this, I submit that all or nearly all that has been said or written against the protective and paternal spirit of legislation applies almost exclusively to governments founded on a different principle from ours — to governments where there is a ruling class as well as a ruled, to be provided for, and where the mainspring of action is far from being the welfare of the people at large. Popular governments through individual representatives are, in theory at least, like a large corporation acting through its agents; and though in practice the principal is often misrepresented and the delegated authority abused, yet the ends of society, in any given age, are as well carried out by such governments as they can be, under the existing limitations of men's reason, conscience, and condition; since, to quote the high authority I have just mentioned, "Out of no form

of government can be expected a capacity and a rectitude greater than those of the society out of which it grows." Hence the power to inaugurate great and needed reforms in a republic — reforms looking to a wide departure from past expedients and experiments, may be safely intrusted to the hands of the legislature. If it cannot be lodged there, it would seem as if it cannot be lodged anywhere; it would seem as if the reforms, though ever so imperatively demanded by the people, and crying aloud for recognition and accomplishment, would be like the voice of one crying out in the wilderness. — William Brackett.

Introduction : —

- (A) Specifics for poverty have hitherto been failures.
 - I. Public charities reach but a small number.
 - II. Enforced equality of property-distribution has been tried and has failed.
 - (a) In ancient times by agrarian laws.
 - (b) In modern times through strikes or conciliation.
- (B) Any gain through these specifics is only partial, provisional, and temporary.
- (C) The one thing needful is that wages should be elevated above the bare subsistence point.

Brief Proper : —

Proposition :—The prescription for poverty consists in reducing to first cost the necessities of subsistence, which would be equivalent to raising wages.

- (A) This is already true of municipalized water-supply, light, and air, the first three necessities.
- (B) It should be made true of food, fuel, and clothing, the other necessities of life. *For*
 - I. These are essential rights like the others.
 - II. Like the others these should enter our homes free of unnecessary exactions.
- (C) If necessary, compulsory legislation should be employed to get rid of middle-men and operators. *For*
 - I. An exact parallel in successful legislation is seen in the transportation laws.

- II. Laws regulating production and distribution are vastly more essential to the protection of natural rights than are transportation laws.

Conclusion : —

- (A) The objection that the remedy suggested does not fall within the scope of governmental control fails. For
I. It is inconsistent with the theory of popular government.

4. — (Section 95) — Organize the following notes into a logical brief. Then make a brief in refutation.

The city is the best place for a college.

1. There are plenty of temptations everywhere. All depends on individual character.
2. Living in a city is an education in itself.
3. Citizenship can be learned only in a city.
4. Most students will have to live in cities after they leave college.
5. An education in engineering, law, or medicine, cannot be had in a country college.
6. The city college cannot isolate itself from the world.
7. The country college offers temptations as well as the city college.
8. The country college offers fewer chances for self-support than the city affords.
9. City students learn more of manners, society, industrial strife, politics.
10. The professors in a city college are closer to practical life.
11. The city college is not more expensive.
12. The worst lawlessness is not in the city college.
13. An engineering student must have a city for his laboratory.
14. There are lectures, eminent preachers, fine music, and good architecture in the city.

5. — (Section 95) — Determine the proposition in the following and organize the material into a brief.

Who was Junius? An English scholar writing to *The London Standard* points out that the Franciscan theory of Junius has

received a great shock, since no proof whatever in support of it has been found either in the newly published Francis *Letters* or in the autobiography of the Duke of Grafton, that appeared in 1898. "Junius's correspondence with Wilkes," says this writer, "establishes indubitably that he was . . . a man of 'mature age.' Dr. Mason Good, who was the editor of the first edition of *Junius* containing his private letters, was also of the opinion that Junius 'must have attained an age which would allow him without vanity to boast an ample experience and knowledge of the world.' In *Private Letters*, No. 44, Junius solemnly asserted he had 'a long experience of the world.' In No. 77, Junius refused Wilkes's invitation to the Lord Mayor's ball, because 'my age and my figure would do but little credit to my partner.' Under the nom de guerre of 'Amicus Curiae,' Junius declared that he was an old reader of political controversy, and that he remembered 'the Walpolean battles.' But how, then, can Philip Francis have been Junius? 'The Walpolean battles' that Junius declared he remembered began long before Francis was born, and must have completely terminated when Francis was an infant of three years of age. I have advocated in *The Westminster Review* and *The New Century Review* the theory that Lord Chesterfield was Junius, not only because of his advanced age, but also because Chesterfield was at that date a most practised controversialist. Previously to the appearance of the *Letters of Junius*, in 1760 and in 1768, Chesterfield used a characteristic phrase of Junius, 'Hospital of Incurables' (Letter 68, ad fin.), both in public and private writings. The theory that Chesterfield was Junius seems confirmed by the fact that Junius initialled his private letters 'C.'

"The theory is strictly consistent also with what is universally admitted, that Junius was a man of affluence. It is also consistent with the many passages in which Junius hints, if he does not in terms assert, that he possessed rank as well as fortune. In Letter 54, Junius, addressing 'The Printer of *The Public Advertiser*,' declared that, 'You, sir, may be satisfied that my rank and fortune place me above a common bribe.'"

An interesting part of this letter is the statement at the end: "I have received unsolicited information to the effect that the secret of the authorship is still being kept in a certain titled family, who will be equally bound at a future date to divulge it. But

I have to say, like Pitt, that my information is quite inconsistent with Francis having been Junius."—*New York Tribune*, May 5, 1907.

6. — (*Section 95*) — Organize the following material into a brief. Then make a brief in refutation.

You are surprised to learn that I have not a high opinion of Mr. Jefferson, and I am surprised at your surprise. I am certain that I never wrote a line, and that I never in Parliament, in conversation, or even on the hustings—a place where it is the fashion to court the populace—uttered a word indicating an opinion that the supreme authority in a state ought to be intrusted to the majority of citizens told by the head; in other words, to the poorest and most ignorant part of society. I have long been convinced that institutions purely democratic must, sooner or later, destroy liberty or civilization, or both. In Europe, where the population is dense, the effect of such institutions would be almost instantaneous. What happened lately in France is an example. In 1848 a pure democracy was established there. During a short time there was reason to expect a general spoliation, a national bankruptcy, a new partition of the soil, a maximum of prices, a ruinous load of taxation laid on the rich for the purpose of supporting the poor in idleness. Such a system would, in twenty years, have made France as poor and barbarous as the France of the Carovingians. Happily, the danger was averted, and now there is a despotism, a silent tribune, an enslaved press. Liberty is gone, but civilization has been saved. I have not the smallest doubt that if we had a purely democratic government here the effect would be the same. Either the poor would plunder the rich, and civilization would perish; or order and prosperity would be saved by a strong military government, and liberty would perish. You may think that your country enjoys an exemption from these evils. I will frankly own to you that I am of a very different opinion. Your fate I believe to be certain, though it is deferred by a physical cause. As long as you have a boundless extent of fertile and unoccupied land, your laboring population will be far more at ease than the laboring population of the Old World, and, while that is the case, the Jefferson politics may continue to exist without causing any fatal calamity. But the time will come when New England will be as thickly

peopled as Old England. Wages will be as low, and will fluctuate as much with you as with us. You will have your Manchesters and Birminghams, and in those Manchesters and Birminghams hundreds of thousands of artisans will assuredly be sometimes out of work. Then your institutions will be fairly brought to the test. Distress everywhere makes the laborer mutinous and discontented, and inclines him to listen with eagerness to agitators who tell him that it is a monstrous iniquity that one man should have a million, while another cannot get a full meal. In bad years there is plenty of grumbling here, and sometimes a little rioting. But it matters little. For here the sufferers are not the rulers. The supreme power is in the hands of a class, numerous indeed, but select; of an educated class; of a class which is, and knows itself to be, deeply interested in the security of property and the maintenance of order. Accordingly, the malcontents are firmly yet gently restrained. The bad time is gone over without robbing the wealthy to relieve the indigent. The springs of national prosperity soon begin to flow again; work is plentiful, wages rise, and all is tranquillity and cheerfulness. I have seen England pass three or four times through such critical seasons as I have described. Through such seasons the United States will have to pass in the course of the next century, if not of this. How will you pass through them? I heartily wish you a good deliverance. But my reason and my wishes are at war, and I cannot help foreboding the worst. It is quite plain that your government will never be able to restrain a distressed and discontented majority. For with you the majority is the government, and has the rich, who are always a minority, absolutely at its mercy. The day will come when in the State of New York, a multitude of people, none of whom has had more than half a breakfast, or expects to have more than half a dinner, will choose a Legislature. Is it possible to doubt what sort of a Legislature will be chosen? On one side is a statesman preaching patience, respect for vested rights, strict observance of public faith. On the other is a demagogue ranting about the tyranny of capitalists and usurers, and asking why anybody should be permitted to drink champagne and to ride in a carriage, while thousands of honest folks are in want of necessities. Which of the two candidates is likely to be preferred by a working-man who hears his children cry for more bread? I seriously apprehend that you will, in some

such season of adversity as I have described, do things which will prevent prosperity from returning; that you will act like people who should in a year of scarcity devour all the seed-corn, and thus make the next a year not of scarcity, but of absolute famine. There will be, I fear, spoliation. The spoliation will increase the distress. The distress will produce fresh spoliation. There is nothing to stop you. Your constitution is all sail and no anchor. As I said before, when a society has entered on this downward progress, either civilization or liberty must perish. Either some Cæsar or Napoleon will seize the reins of government with a strong hand, or your republic will be as fearfully plundered and laid waste by barbarians in the twentieth century as the Roman Empire was in the fifth; with this difference, that the Huns and Vandals who ravaged the Roman Empire came from without, and that your Huns and Vandals will have been engendered within your own country by your own institutions. — Lord Macaulay, in *Trevelyan's Life and Letters of Macaulay*, vol. 2, pp. 408-410.

7.—(Section 95)—Criticise the following briefs:—

Standing armies are a real benefit to a nation. Because

- (A) They inculcate national pride. *For*
 - I. Men, like brutes, glory in their might. *For*
 - (a) Combat determines the fittest. *For*
 - 1. England conquered the Boer.
 - 2. Russia triumphed over the Pole.
- (B) They improve the morals of communities. *For*
 - I. The army is a refuge for an undesirable class. *For*
 - (a) New York raised a regiment of bowery "bouncers" and "wharf rats."
- (C) They are a commercial blessing. *For*
 - I. Armies consume home products.
 - II. Armies remove that awful surplus from the public treasury.
 - III. Armies consume the many home contributions that would otherwise fatten foreign missionaries.

Labor-saving machines do not drive men out of work.

Introduction:

- 1. When there were no such machines
 - (a) Poor people were deprived of many luxuries.
 - (b) The laborer was more like a slave.

Discussion : —

1. When machines were introduced
 - (a) The product became cheaper.
 - (b) More skilled men were required.
 - (c) On account of its cheapness the product was used for many other purposes.
2. Men receive better pay for their work and work shorter hours.
 - (a) They are no longer slaves, but mechanics.

Conclusion : —

It takes more men to build and run the machinery than it took laborers before the machines were introduced.

Should cities own their own street railways?

Introduction : —

- I. The following statements show that our system of street railways should be improved : —
 - (A) There is an insufficient number of cars run in most cities.
 - (B) As a result passengers often have to stand.
 - (C) Business in the crowded portions of cities is impaired.
- II. These facts prove that cities should be well provided for in the way of street cars.
 - (A) The lack of cars hinders city growth, inasmuch as
 - (1) Cities grow very rapidly in their suburbs.
 - (2) These suburbs cannot grow without a good line of cars.
- III. Since in order to prosper, cities must have an up-to-date system of railways, the question is whether the cities themselves should own their own lines, or leave their control to private corporations.

Brief Proper : —

Cities should own their own street railways. *For*

- I. It would not be an experiment. *For*
 - (A) Municipal ownership has been in force not only in European countries but throughout the United States for half a century at least.

II. It has been successful in other countries. *For*

- (A) In the majority of cases in Great Britain it has benefited not only the body of ratepayers, but also the tramway employees.
- (B) It has proved efficient, economical, and satisfactory to the people.
- (C) In London municipalization has rapidly extended.
- (D) In Glasgow it has bettered the condition of the laborer inasmuch as
 1. It has increased facilities.
 2. It has bettered service.
 3. It has raised wages and lowered fares.

III. Municipal ownership lowers fares. *For*

- (A) In controlling its own system of transportation, the city has its own interests at heart, and consequently can afford to reduce the fares.
- (B) When Glasgow took over the tramways, fares were reduced one-third and reductions have continued until now the fare is one-half the average fare collected by the private company half a dozen years ago.
- (C) It aims at service for all.

IV. It would improve the condition of the people. *For*

- (A) The profits of a public enterprise go to the people and not into the pockets of a few.
- (B) It would relieve communities from corrupting relations with men of wealth. *For*
 1. Under public operation they would have no interests at stake except as taxpayers.
 2. As taxpayers they would desire efficient administration.

V. It would purify the government. *For*

- (A) It would stamp out public corruption.
- (B) It would produce a more democratic spirit. *For*
 1. All would work together to make it a success.
 2. All would strive for the public safety.
 3. More impartiality would be shown in the treatment of passengers.
- (C) It would indicate a common aim. *For*
 1. All would aim for better service.

Refutation : —

- I. It is asserted that municipal ownership is a failure in European cities, but this is not true. *For*
 - (A) Statistics show that in Great Britain, Germany, Glasgow, and the most important countries it has been highly successful.
 - (B) In Great Britain and Ireland one hundred and forty-two municipalities own their own street car lines.
- II. It does not increase the debt of a community. *For*
 - (A) People would patronize a public enterprise more liberally than a private one. *For*
 1. It would be concerned with their interests.
 2. It would cause wealth to be more evenly distributed.
 - For*
 - (a) It would go to the public good and not into the pockets of a few.
- III. It does not stultify enterprise. *For*
 - (A) It promotes ambition. *For*
 1. It provides better service for all.
 2. It keeps pace with the times.
- IV. It would not place control in the hands of the city council. *For*
 - (A) Corruption exists only where the means of temptation exist.
 - (B) The municipal council would become largely an executive body.
 - (C) It would not have in its control valuable rights to grant away. *For*
 1. There would be nobody to bribe it.
- V. It would not weaken the condition of the city. *For*
 - (A) It would produce better service.
 - (B) It would lower rates, and at the same time raise wages.
 - (C) It would regulate working hours according to a just standard.
 - (D) It would purify the government in every respect.

Conclusion : —

Since municipal ownership does not lower wages and raise taxes, and since it would improve the condition of the people and purify

our governments; and since the objections that it has been a failure in Europe, that it would raise the debt of a community, would stultify enterprise, and place control in the hands of the city council are not true, cities should own their own street railways.

8. — (*Sections 96-106*) — What kinds of arguments are used in the following briefs?

Judas was not a villain. Because

(A) His conduct was inconsistent with that of such a character.

For

I. Money, the only motive alleged, could not have been the reason for his act. *For*

(a) As holder of the common purse he might have stolen much, but did not.

(b) The bribe (thirty pieces) was too small in amount.

(c) He flung back the bribe after all.

(B) His previous character must have been good. *For*

I. The Lord had selected him as one of the twelve.

II. Nothing is recorded of his previous life to warrant suspicion.

III. The Lord's statement at the Last Supper was a statement of fact, not an accusation.

(C) The motive for betraying his Master was not that of a villain. *For*

I. He expected to compel his Lord to reveal his omnipotent power when arrested.

II. He hanged himself, when his plan failed, from remorse at its failure. *For*

(a) It could not have been from fear of man's law. *For*

1. He had acted in accordance with the law of the land.

(b) It could not have been from fear of divine vengeance. *For*

1. Hanging himself would put him immediately in the way of receiving it.

2. Hanging himself committed him unreservedly to the divine mercy.

3. Hanging himself was an acknowledgment of an awful mistake of judgment, not of guilt.

The break between North and South was caused by federal acts. Because

- (A) By federal acts the South was excluded from access to the common territory. *For*
- I. By the Ordinance of 1787 it was excluded from the Old Northwest.
 - II. By the Missouri Compromise it was excluded from territory north of 36° 30'.
 - III. By the Oregon Bill it was excluded from that territory.
 - IV. By the Mexican Treaty it was excluded from territory thus acquired.
- (B) Federal tariff and immigration bills were universally dictated by northern interests and were hostile to the South.
- (C) Federal, judicial, and executive decisions were uniformly favorable to the North and hurtful to the South.

The product of an author's thought should receive international protection. Because

- (A) All property should receive international protection. *For*
1. Property protection is a fundamental law of society. *For*
 - (a) A man has the right to protect his own property.
 - (b) He is entitled to protection from his government.
 2. Some property now receives international protection.
- (B) The product of an author's thought is property. *For*
1. It has value as the result of labor.
 2. Every government recognizes it as such, of its own citizens.
- (C) Other than international protection is insufficient.
1. The example of *Uncle Tom's Cabin* shows this to be so.
 2. The example of Bancroft's *United States* proves it.

9. — (Sections 96-106) — What kind of reasoning or argument is used in the following?

- (a) Great writers make poor husbands. Think of Burns, Byron, Carlyle, and Shelley.

(b) I fear a storm. Last night the moon had a ring around it, and to-night there is no moon.

(c) Of course he is a student. Didn't you notice his hat?

(d) The man sitting next to me is having a hard time answering the examination questions. He bites his pencil; he does not write; he looks steadily at the floor.

(e) The government already exercises a censorship over plays with a view to morality. Why should it not oversee the construction of novels with a view to artistic construction?

(f) An engineer declares that a certain bridge must come down.

(g) A merchant inspects a lot of goods and later buys them.

(h) A doctor is called in.

(i) A drover inspects and later buys a lot of cattle.

(j) A critic decides the personal character of Shakespeare from his works.

(k) A student has written a poor examination paper and proves that he has received bad news from home just before examination began, and that his work during the term has been good.

10. — (*Sections 96-106*) — What kind of reasoning is involved in each of the following?

(a) Scudéry on his way to Paris with his sister was planning with her a new novel. Stopping for the night at Aix, they went on with the discussion in their room. Should they stab the hero or poison him? One of the inn servants, overhearing, denounced them to the police. The Scudérys were arrested and imprisoned — and of course acquitted.

(b) Not so very long ago a safe expert was summoned from this city all the way to Mexico, with his expenses paid, in order to open a time lock safe in which the mechanism had stopped. He travelled for six days and then went straight to the office in Mexico City whither he had been summoned. He walked once around the safe, ascertained the character of the lock, and then rigged up a tripod and had the safe swung clear of the floor. He gave it a

gentle push, the clock began to tick, and the expert travelled back to this city richer by a handsome fee.

(c) King Richard Lion-heart, wrecked off the coast of Dalmatia on his return from Palestine, fell into the hands of Leopold of Austria, whom he had mortally offended in the Holy Land. Henry II bought him of Leopold, and kept him prisoner in the castle of Trifels, for Richard was heir to the English throne. Blondel the minstrel, his favorite, went in quest of him from castle to castle all over Europe. At last, on some vague surmise, stopping at the foot of the fortress rock of Trifels, Blondel began to sing a lay that they two had composed together. From within a voice finished the couplet. Richard was found. Not long afterward he was ransomed.

(d) A humble beginning predicts unusual success in life. Jay Gould was a book agent. Benjamin Franklin was a printer. Hill began as a roustabout. Lincoln was a rail-splitter. John Wanamaker began life at \$1.25 a week. Edison was a telegraph operator. Rockefeller worked in a machine shop.

11. — (*Sections 101–106*) — Name the arguments used in the following. Reduce to syllogistic form. Suggest a method of refutation.

(a) At one time during the civil war there was great dissatisfaction throughout the north with certain generals in the union army. Many of Lincoln's admirers were urging him to make radical changes. But the President's ever ready argument was, "It is not wise to swap horses in the middle of the stream."

(b) In Yorkshire, England, some years ago a traveller, having in his pocket certain marked coins, was attacked in the early morning, murdered, and robbed. Later in the day coins of this peculiar stamp were found on the person of a servant at an inn in the vicinity. This servant was unable to account for his possession of the money and on this evidence was tried, convicted, and hanged.

(c) "But how do you know," Aunt Susanna suspiciously asked, "that he is such a artist when, as he says, he might mebbe be a sharper?"

"I can tell a good bit by guess. He looks it so. It's plain 'at him is one of these here drawin' fellers. He has such a painty beard and his hair is near as long as us Amish wear ourn."

(d) "Cæsar had his Brutus, Charles I. his Cromwell, and George III. may profit by their example."

(e) The lioness nurseth her whelps, the raven cherisheth her birds, the viper her brood, and shall a woman cast away her babe?

(f) It can safely be predicted that should the foolish "anti-tip" law be enacted it will remain a dead letter and soon be utterly forgotten. However, the tipping practice is not a crime, and the criminal courts can employ their time much more profitably disposing of murderers and highwaymen of which there is a superabundance than by wasting it on tipping cases.

(g) I have always found that the visits of bees are necessary for the fertilization of some kinds of clover. For instance, twenty heads of Dutch clover yielded 2290 seeds, but twenty other heads protected from bees yielded not one. Again, 800 heads of red clover produced 2700 seeds, but the same number of protected heads produced not a single seed.

(h) No man has ever in this country accumulated by his own labor as much as a half million dollars in a whole lifetime; no man can do it now. Yet you see individuals owning ten millions, twenty millions, even hundreds of millions of dollars each. You see corporations owning as much or more. These vast fortunes were not earned by the labor of those who own them; they were given to those who own them by legislation, by the enactment of laws which so operated as to give to the few riches without labor, and this is important to the many who do labor, because every dollar so given by legislation to the few is a dollar that some other man's labor has created, and a dollar that properly and naturally belongs to the man who made it. Therefore, such legislation is important to the laborer and the producer, and it is important to the laborer or producer whether he call himself a Democrat or a Republican, for the fruits of Republican labor as well as the fruits of Democratic labor are taken by legislation to swell the fortunes of the trust managers.

(i) Men who undertake considerable things, even in a regular way ought to give us ground to presume ability. But the physician of the state, who, not satisfied with the cure of distempers, undertakes to regulate constitutions, ought to show uncommon powers.

(j) It has become fashionable of late to relate the small weaknesses, and in some instances the large, as seen in conspicuous characters. Parton has given us the unfavorable side of Hamilton; Burr has been a particular mark to aim at; Washington has not escaped; and we are now to have such a portraiture of Franklin.

(k) No body can be healthful without exercise, neither natural body nor politic; and certainly to a kingdom or estate, a just and honorable war is true exercise. A civil war, indeed, is like the heat of a fever, but a foreign war is like the heat of exercise, and serveth to keep the body in health.

(l) They fired, for there was nothing else to do but fire. The very way in which they fired, a few scattering shots and then a volley, shows vividly how they waited and waited, loath to use the last force until they were absolutely compelled to do so. Had they not fired, no one can say what might have happened. We can only point to the example of the great strike in Pittsburg in 1885. There the militia weakly hesitated to fire, and their hesitation cost some of them their lives and lost them control of the city. They were driven out by the rioters, and before law and order could be restored by the regular troops ten million dollars' worth of property had been destroyed by pillage and arson.

12. — (*Sections 101, 106*) — What fallacy is pointed out in the following? How is it refuted?

(a) Language, then, is the spoken means whereby thought is communicated, and it is only that. Language is not thought, nor is thought language; nor is there a mysterious and indissoluble connection between the two, as there is between soul and body, so that the one cannot exist and manifest itself without the other. There can hardly be a greater and more pernicious error, in linguistics or in metaphysics, than the doctrine that language and thought are identical. It is, unfortunately, an error often com-

mitted, both by linguists and by metaphysicians. "Man speaks because he thinks" is the *dictum* out of which more than one scholar has proceeded to develop his system of linguistic philosophy. The assertion, indeed, is not only true, but a truism; no one can presume to claim that man would speak if he did not think: but no fair logical process can derive any momentous conclusions from so loose a premise. So man would not wear clothes if he had not a body; he would not build spinning mules and jennies if cotton did not grow on bushes, or wool on sheep's backs: yet the body is more than raiment, nor do cotton bushes and sheep necessitate wheels and water power. The body would be neither comfortable nor comely, if not clad; cotton and wool would be of little use, but for machinery making quick and cheap their conversion into cloth; and, in a truly analogous way, thought would be awkward, feeble, and indistinct, without the dress, the apparatus, which is afforded it in language. Our denial of the identity of thought with its expression does not compel us to abate one jot or tittle of the exceeding value of speech to thought; it only puts that value upon its proper basis. — Whitney: *Language and the Study of Language*.

(b) For my part I have never been able to understand what is meant by a double standard or double measure of value. It seems as absurd as to insist upon having two yardsticks of different lengths or two gallons of different dimensions. If there were two standards, or measures, not equal in value, it is evident that one of them must be a false measure; and if they were of equal value, it is evident that no matter what the law might declare, there would be in fact but one measure, although composed of two different kinds of material.

— John G. Carlisle: *Monometallism or Bimetallism*.

13. — (Sections 101, 106) — Can you find any fault with the logic of the following?

(a) Buy a ticket to the Charity Ball; the poor ought to be relieved.

(b) Every child should have a regular allowance of pocket-money, so as to learn the value of money.

(c) There must be some truth in the old myths; otherwise it would be wrong to talk as we do to children about Santa Claus.

(d) A man preaching against baptism by immersion quoted the verse: "And he received his sight forthwith and arose and was baptized"—and asked how a man could be immersed standing up.

(e) Everybody should take a course in manual training; for its value is universally admitted.

(f) Vote my party ticket, for the principles of the party are sound, for the platform was written by some of the best men in this country.

(g) You should not patronize a private school, for the public schools are a great blessing.

(h) This measure should be defeated. It is a new thing and unheard of in these parts.

(i) Love of virtue is innate in all men, otherwise it would not be so universal as it is.

(j) He did not speak to me as we passed: he must be offended.

(k) This man must be unhealthy; for he is not an athlete; and all athletes are healthy.

(l) Ignorance breeds crime because everybody knows that many ignorant people are in prison.

(m) Every religion has some truth in it; otherwise laws securing freedom of religious belief and worship would never have been adopted in civilized countries.

(n) In order to see whether the execution of Charles was just, we must decide upon the conditions necessary to make his, or any other, execution just. Certainly the first requirement is that the accused shall have voluntarily committed a crime legally worthy of death. . . . The oppressions and tyrannies of Charles certainly prepared the people for war by arousing a general bad feeling against the king. He precipitated the war by his own rash deed. Thus the war was caused both directly and indirectly by his voluntary acts. Now it will be admitted that if any man voluntarily brings on a fight with another man, against the wish of the second man, and if the first then kills the second, *he* must be held guilty of murder. This is exactly what Charles did,

except on a larger scale, to those soldiers of Parliament who were killed in the war. Therefore, Charles committed murder—nay, wholesale murder. Now murder was, and is, a crime worthy of death in the eyes of the law. Thus the first requirement for a just execution was fulfilled.

(o) The university should have its medical department in another city. (By *reductio ad absurdum*.)

(p) The United States should control the Panama Canal.
Because

A. We must build it or it will not be built.

B. We must extend our commerce in the Pacific.

C. Our interests will suffer if any other nation owns it.

(q) The situation of this country is alarming enough to arouse the attention of every man who pretends to a concern for the public welfare. Appearances justify suspicions, and when the safety of a nation is at stake, suspicion is a just ground of inquiry.

14. — (Sections 101, 106) — Make a brief and argument on one of the propositions in Appendix C.

15. — (Sections 101, 106) — What is the precise question at issue in each of the following discussions? Does one argument touch the other at any point? Write a refutation of either one.

(a) Why is it that the advocates of radical reform in the spelling of English make so little progress in securing the adoption of a simpler and more natural method? It can hardly be denied that they have the best of the argument, in the somewhat rare cases in which serious argument is attempted in support of the present illogical and often whimsical forms. The defence has sometimes been based on the obliteration of etymological clews which would be the effect of the adoption of a purely phonetic system, and this is perhaps the argument which is generally most relied on by opponents of change. It is one which appeals more powerfully than any other to the scholarly classes. But it is easy to show that the present orthography of our English words is in very many cases utterly unreliable and often positively misleading as a guide to their derivation, a fact which seriously weakens, though it does not

by any means destroy the force of the etymological plea. In fact, in the eyes of those who attach great importance to derivation, not only as a guide to exact definition and usage, but as a valuable aid in historical research, the objection above noted would indicate the necessity of a spelling reform of a radically different kind, with a view to the correction of the mistakes which have resulted from the ignorance of early writers and lexicographers. There are of course various other objections with which the advocates of phonetic spelling are from time to time confronted, such as the effect which the change they propose would have in rendering the literature of to-day and preceding centuries as unreadable as if written in an unknown tongue to succeeding generations.

But we do not remember to have seen stated — though very likely this is because we have not read extensively in regard to the controversy — what seems to us to be without doubt the chief, though perhaps undefined, obstacle to the adoption of the reform. Is it not the fact that to readers the conception conveyed by the written word is formed through the medium of the eye rather than the ear, and so is associated with the form rather than the sound of the printed word? The weight of etymology as well as logic may be on the side of *rime*, *iland*, etc. But none the less the mind which has become accustomed to associate the ideas for which the printed symbols stand with the forms *rhyme*, *island*, etc., will not, without a distinct and troublesome effort, learn to connect those ideas with the former as it now does without conscious effort with the latter. The arguments of the spelling reformers seem to be generally based on the assumption that the chief use of the written forms is to represent the sounds of the spoken language, whereas it is doubtful whether the practised reader translates the symbols into sounds at all. To him the written or printed character becomes the sign, not of a sound, but of an idea. This may constitute a selfish and quite insufficient reason for opposing a change which has so much to be said in its favor, but it none the less may explain the fact that the majority so doggedly adhere to the old system. Even a scholar finds it a formidable task to read understandingly an article written according to any of the phonetic methods. May he not be excused if he shrinks from the task of having to learn his native language over again, so far as its use in reading and writing is concerned? The reform will no doubt

come in time, but like all linguistic changes, it will be by slow and almost imperceptible degrees.

(b) The English language is on the way, as many believe, to become an international language. For this destiny it is peculiarly fitted by its cosmopolitan vocabulary and its grammatic simplicity. It is much easier to learn than any highly inflected language can be, and it has the immense advantage over any invented language that it is the organ of a noble literature and of a civilization already widely diffused in all parts of the earth. There is, however, a widespread and well-grounded conviction, that in its progress our language is hampered by one thing — its intricate and disordered spelling, which makes it a puzzle to the stranger within our gates and a mystery to the stranger beyond the seas. English is easy and infinitely adaptable; its spelling is difficult and cumbersome.

Our intricate and disordered spelling also places a direct burden upon every native user of English. It wastes a large part of the time and effort given to the instruction of our children, keeping them, for example, from one to two years behind the school children of Germany, and condemning many of them to alleged "illiteracy" all their days. Moreover, the printing, typewriting, and handwriting of the useless letters which encumber our spelling, wastes every year millions of dollars, and time and effort worth millions more. If, then, the reasonable and gradual simplification of our spelling will aid the spread of English, with the attendant advancement of commerce, of democratic ideals, and of intellectual and political freedom; will economize the time of our school children and make their work more efficient; and will in other ways economize both time and money, is it not a matter which appeals to common sense, to patriotism, and to philanthropy?

Some of those who would like to see our spelling made simpler, fear that this will obscure the derivation of words; but all etymologists deny the statement and repudiate the argument. Etymology is history, and is now secure in innumerable books. Some object to any change, not realizing that change — much of it simplification — has been almost continuous in the history of English spelling. We do not print Shakespeare's or Bacon's words as they were written; and surely no great catastrophe to English litera-

ture or to the literary character of the language will have happened if our successors find — as they certainly will — as great or greater differences between their spelling and that of the present day. In familiar correspondence, and in the public prints, many simplified forms are now used which shock no one's nerves, and in the most emotional poetry forms such as *dropt, stept, prest* (Tennyson, Lowell, Swinburne, and other poets) are printed without attracting attention. In fact, it is probable that if all English words were printed to-morrow in the simpler forms which they unquestionably will bear a hundred years hence, it would take a very little while for us all to become accustomed to them. — *Circular of the Simplified Spelling Board.*

16. — (*Sections 101, 106*) — Wherein is the reasoning of the following paragraph defective? Write a brief refutation of it.

I will take a step further and say that this boasted uniformity of the laws of nature, even apart from miraculous interferences is very far from being what unbelievers commonly affirm. It is a law of nature, for instance, that water runs downhill; but it ran uphill at a terrific rate in Galveston the other day. It is a law of nature that gravitation draws everything toward the earth; but it causes water to stand in perpendicular columns in our pumps, and it sends the balloon, which has to be held down with strong ropes, up above the clouds when its ropes are cut. It is a law of nature, that what we call cold contracts all substances affected by it; but it causes water at the freezing point to expand. It is a law of nature, that heat softens and expands objects that are heated; but it causes clay to harden and contract. Many such illustrations might be given; and if our knowledge of nature were complete, we might find that there is no law of the material universe that does not sometimes reverse its action.

17. — (*Sections 101, 106*) — Complete the following argument: —

The military or strategic value of a naval position depends upon its situation, upon its strength, and upon its resources. Of the three, the first is of most consequence, because it results from the

nature of things; whereas the two latter, when deficient, can be artificially supplied, in whole or in part. Fortifications remedy the weaknesses of a position, foresight accumulates beforehand the resources which nature does not yield on the spot; but it is not within the power of man to change the geographical situation of a point which lies outside the limit of strategic effect. It is instructive, and yet apparent to the most superficial reading, to notice how the first Napoleon, in commenting upon a region likely to be the scene of war, begins by considering the most conspicuous natural features, and then enumerates the commanding positions, their distances from each other, the relative directions, or, as the sea phrase is, their "bearings," and the particular facilities each offers for operations of war. This furnishes the ground plan, the skeleton, detached from confusing secondary considerations, and from which a clear estimate of the decisive points can be made. The number of such points varies greatly, according to the character of the region. In a mountainous, broken country they may be very many; whereas in a plain devoid of natural obstacles there may be few or none save those created by man. If few, the value of each is necessarily greater than if many, and if there be but one its importance is not only unique, but extreme — measured only by the size of the field over which its unshared influence extends.

The sea, until it approaches the land, realizes the ideal of a vast plain unbroken by obstacles. On the sea, says an eminent French tactician, there is no field of battle; meaning that there is none of the natural conditions which determine, and often fetter, the movements of the general. But upon a plain, however flat and monotonous, causes, possibly slight, determine the concentration of population into towns and villages, and the necessary communications between the centres create roads. Where the latter converge, or cross, tenure confers command, depending for importance upon the number of routes thus meeting and upon their individual value. It is just so at sea. While in itself the ocean opposes no obstacle to a vessel taking any one of the numerous routes that can be traced upon the surface of the globe between two points, conditions of distance or convenience, of traffic or of wind, do prescribe certain usual courses. Where these pass near an ocean position, still more where they use it, it has an influence over them,

and where several routes cross near by that influence becomes very great — is commanding.

Let us now apply these considerations to the Hawaiian group.

18. — Do you think the following is a fair estimate of the effect of the study of science upon the human spirit? If not, state your view precisely, and support it by arguments.

Science as it is studied and taught by the moderns is the death of sentiment and of gentle illusions. With it the life of the spirit is straitened. Everything is reduced to fixed rules, and even the sublime beauties of Nature disappear. It is science that destroys the marvellous in the arts as well as faith in the soul. Science tells us that all is a lie, and seeks to express everything in ciphers and lines, not only the sea and the land where we are, but also the highest Heaven where God is. The wonderful yearnings of the soul are only a kind of mystic ecstasy. The very inspiration of the poets is a delusion. The heart is a sponge, the brain only a nest of maggots. — Galdós: *Doña Perfecta*.

APPENDIX A.

SELECTIONS FOR ANALYSIS AND CRITICISM.

Isolated Paragraphs.

1. — It is the making of the wax that costs with the bee. As with the poet, the form, the receptacle, gives him more trouble than the sweet that fills it, though, to be sure, there is always more or less empty comb in both cases. The honey he can have for the gathering, but the wax he must make himself — must evolve from his own inner consciousness. When wax is to be made the wax-makers fill themselves with honey and retire into their chamber for private meditation; it is like some solemn religious rite; they take hold of hands, or hook themselves together in long lines that hang in festoons from the top of the hive, and wait for the miracle to transpire. After about twenty-four hours their patience is rewarded, the honey is turned into wax, minute scales of which are secreted from between the rings of the abdomen of each bee; this is taken off and from it the comb is built up. It is calculated that about twenty-five pounds of honey are used in elaborating one pound of comb, to say nothing of the time that is lost. Hence the importance, in an economical point of view, of a recent device by which the honey is extracted and the comb returned intact to the bees. But honey without the comb is the perfume without the rose, — it is sweet merely, and soon degenerates into candy. Half the delectableness is in breaking down these frail and exquisite walls yourself, and tasting the nectar before it has lost its freshness by the contact with the air. Then the comb is a sort of shield or foil that prevents the tongue from being overwhelmed by the shock of the sweet. — Burroughs: *Birds and Bees*.

2. — Some time, wandering in a thinned wood, you may have happened upon an old vine, the seed of which had long ago been

dropped and had sprouted in an open spot where there was no timber. Every May, in response to Nature's joyful bidding that it yet shall rise, the vine has loosed the thousand tendrils of its hope, those long, green, delicate fingers searching the empty air. Every December you may see these turned stiff and brown, and wound about themselves like spirals or knotted like the claw of a frozen bird. Year after year the vine has grown only at the head, remaining empty-handed; and the head itself, not being lifted always higher by anything the hands have seized, has but moved hither and thither, back and forth, like the head of a wounded snake in a path. Thus every summer you may see the vine, fallen back and coiled upon itself, and piled up before you like a low green mound, its own tomb; in winter a black heap, its own ruins. So, it often is with the poorest, who live on at the head, remaining empty-handed; fallen in and coiled back upon themselves, their own inescapable tombs, their own unavertible ruins. — Allen: *The Choir Invisible*.

3. — The old conditions of travel and the new conditions of most travel of to-day are precisely opposite. For in old travel, as on horseback or on foot now, you saw the country while you travelled. Many of your stopping-places were for rest, or because night had fallen, and you could see nothing at night. Under the old system, therefore, an intelligent traveller might keep in motion from day to day, slowly, indeed, but seeing something all the time, and learning what the country was through which he passed by talk with the people. But in the new system, he is shut up with his party and a good many other parties in a tight box with glass windows, and whirled on through dust if it be dusty, or rain if it be rainy, under arrangements which make it impossible to converse with the people of the country, and almost impossible to see what that country is. — E. E. Hale: *How to Do It*.

4. — The vast results obtained by science are won by no mystical faculties, by no mental processes, other than those which are practised by every one of us in the humblest and meanest affairs of life. A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction

by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly.—Huxley: *Lay Sermons*.

5.—After a while she ventured to the top of the gangway stairs, and stood there, looking at the novel sights of the harbor, in the red sunset light, which rose slowly from the hulls and lower spars of the shipping, and kindled the tips of the high-shooting masts with a quickly fading splendor. A delicate flush responded in the east, and rose to meet the denser crimson of the west; a few clouds, incomparably light and diaphanous, bathed themselves in the glow. It was a summer sunset, portending for the land a morrow of great heat. But cool airs crept along the water, and the ferry-boats, thrust shuttlewise back and forth between either shore, made a refreshing sound as they crushed a broad course to foam with their paddles. People were pulling about in small boats; from some the gay cries and laughter of young girls struck sharply along the tide. The noise of the quiescent city came off in a sort of dull moan. The lamps began to twinkle in the windows and the streets on shore; the lanterns of the ships at anchor in the stream showed redder and redder as the twilight fell. The homesickness began to mount from Lydia's heart in a choking lump to her throat; for one must be very happy to endure the sights and sounds of the summer evening anywhere. She had to shield her eyes from the brilliancy of the kerosene light when she went below into the cabin.—Howells: *Lady of the Aroostook*.

6.—I am told that the matchless writing of Macaulay is nowadays jeered at. I am not sure whether it is allowed to be "style"; I am not sure whether it is allowed to be "literature." I have now and then made some efforts to find out what "style" and "literature" are. I find that they are something very different from Macaulay, something very different from Arnold, something, I might go on to say, very different from Gibbon. I have tried the writings of a notable "stylist," the great living model, I am told, of style. Now, did anybody ever have to

read over a sentence of Macaulay, or of Arnold, or even of the artificial Gibbon, a second time simply in order to find out its meaning? But I found that in my "stylist" a plain man could not make out the meaning of a single sentence without greater pains than are needed to follow an imperfectly known foreign language. A story seemed to be told; but there was no making out whether the story was meant to be fact or fiction. I will not say that I have imitated Macaulay's style, because I gather from what I saw of my "stylist" that Macaulay has no "style." I have not consciously imitated his manner of writing; that is, I have not tried to write like him. Yet Macaulay's manner of writing has been in the highest measure an influence with me. I have learned from him to say what I mean and to mean what I say — to cut my sentences short — not to be afraid of repeating the same word, not to talk about "the former" and "the latter," but to call men and things whatever they are. I have learned from him to say what I have to say in the purest, the cleanest, the strongest, aye, and the most rhythmical English that I can muster. If my "stylist" is "style" and Lord Macaulay is not "style," a man who wishes to understand will say something more than "*sæpe stylum vertas*"; he will say good-by to "style" and stick to plain English.

— Edward A. Freeman, *Forum*, April, 1892.

7. — I have before alluded to the strange and vain supposition, that the original conception of Gothic architecture had been derived from vegetation, — from the symmetry of avenues, and the interlacing of branches. It is a supposition which never could have existed for a moment in the mind of any person acquainted with early Gothic; but, however idle as a theory, it is most valuable as a testimony to the character of the perfected style. It is precisely because the reverse of this theory is the fact, because the Gothic did not arise out of, but developed itself into, a resemblance to vegetation, that this resemblance is so instructive as an indication of the temper of the builders. It was no chance suggestion of the form of an arch from the bending of a bough, but a gradual and continual discovery of a beauty in natural forms which could be more and more perfectly transferred into those of stone, that influenced at once the heart of the people, and the form of the edifice. The Gothic architecture arose in massy and mountainous

strength, axe-hewn, and iron-bound, block heaved upon block by the monk's enthusiasm and the soldier's force; and cramped and stanchioned into such weight of grisly wall, as might bury the anchorite in darkness, and beat back the utmost storm of battle, suffering but by the same narrow crosslet the passing of the sun-beam, or of the arrow. Gradually, as that monkish enthusiasm became more thoughtful, and as the sound of war became more and more intermittent beyond the gates of the convent or the keep, the stony pillar grew slender and the vaulted roof grew light, till they had wreathed themselves into the semblance of the summer woods at their fairest; and of the dead field-flowers, long trodden down in blood, sweet monumental statues were set to bloom forever, beneath the porch of the temple, or the canopy of the tomb. — Ruskin: *The Stones of Venice*.

8. — The poet, the orator, bred in the woods, whose senses have been nourished by their fair and appeasing changes, year after year, without design and without heed — shall not lose their lesson altogether, in the roar of cities or the broil of politics. Long hereafter, amidst agitation and terror in national councils — in the hour of revolution — these solid images shall reappear in their morning lustre, as fit symbols and words of the thoughts which the passing events shall awaken. At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains, as he saw and heard them in his infancy. And with these forms, the spells of persuasion, the keys of power are put into his hands. — Emerson: *Nature*.

9. — The battle of Actium was followed by the final conquest of Egypt. That conquest rounded and integrated the glorious empire; it was now circular as a shield, orbicular as the disk of a planet; the great Julian arch was now locked into the cohesion of granite by its last keystone. From that day forward for three hundred years, there was silence in the world; no muttering was heard; no eye winked beneath the wing. Winds of hostility might still rave at intervals; but it was on the outside of the mighty empire; it was at a dreamlike distance; and, like the storms that beat against some monumental castle, "and at the doors

and windows seem to call," they rather irritated and vivified the sense of security, than at all disturbed its luxurious lull.

— De Quincey: *The Philosophy of Roman History*.

10. — There are two methods by which, given men and arms, an army may be created: one is by the tedious process of daily drill, continued until the soldier becomes a machine and obedience a habit; the other is by the leadership of one in whom every soldier has an unflinching confidence. The one requires time — the other, a MAN.

11. — If we confine our attention to the graphic and plastic arts, and leave, for the present, music and architecture out of the question, we find that there are two elements in them: the representation of nature and the action of human genius. Exactness in the representation of nature is what is called "truth" in art, and human genius manifests itself by the powers of invention and execution, both of which are incompatible with complete and absolute fidelity in the representation of nature. The best way to understand truth in art is to suppose it generally prevalent above all other qualities, so predominant as to stifle or exclude them. This would happen in the art of painting if it always realized Mr. Ruskin's last ideal of perfection. The best picture, according to the most ultimate declarations of his opinion, is that which most nearly resembles the reflection of nature in a mirror. It would then follow that art would be simply nature with inferior power of illumination, and the works of different artists would resemble each other as closely as do reflections of the same face in the different mirrors in a drawing-room. All the interest of individual interpretation would be at an end, and in exchange for it we should have something like the veracity of perfectly colored photographs, in which the defects of ordinary photography would be corrected by an eye as faithful in color as photography is in form. After the general attainment of such an ideal as this, all art might reasonably be anonymous, as the authorship of pictures would be past recognition. It would signify nothing to any one whether a Titian or a Rubens had applied the color to a canvas if both masters had precisely the same qualities, and indeed the total destruction of all previous art would be but a trifling loss if the well-

trained craftsmen of the future could replace its truth with an equally absolute veracity. We do not regret the loss of water that has flowed away when the springs of it are limpid and perennial.

— P. G. Hamerton: *Contemporary Review*, September, 1893.

12. — The thud, thud of a horse's hoof does not alarm fish. Basking in the sun under the bank, a jack or pike lying close to the surface of the water will remain unmoved, however heavy the sound may be. The vibrations reach the fish in several ways. There is what we should ourselves call the noise as conveyed by the air, and which in the case of a jack actually at the surface may be supposed to reach him direct. Next there is the vibration passing through the water, which is usually pronounced to be a good medium. Lastly, there is the bodily movement of the substance of the water. When the bank is hard and dry this latter amounts only to a slight shaking, but it frequently happens that the side of a brook or pond is soft, and "gives" under a heavy weight. Sometimes the edge is even pushed into the water, and the brook in a manner squeezed. You can see this when cattle walk by the margin; the grassy edge is pushed out, and in a minute way they may be said to contract the stream. It is in too small a degree to have the least apparent effect upon the water, but it is different with the sense of hearing, which is so delicate that the bodily movement thus caused may be reasonably believed to be very audible indeed to the jack. The wire fences which are now so much used round shrubberies and across parks give a very good illustration of the conveyance of sound. Strung tight by a spanner, the strands of twisted wire resemble a stringed instrument. If you place your hand on one of the wires and get a friend to strike it with his stick, say, thirty or forty yards away, you will distinctly feel it vibrate. If the ear is held close enough you will hear it, vibration and sound being practically convertible terms. To the basking jack three such wires extend, and when the cart-horse in the meadow puts down his heavy hoof he strikes them all at once. Yet, though fish are so sensitive to sound, the jack is not in the least alarmed, and there can be little doubt that he knows what it is. A whole herd of cattle feeding and walking about does not disturb him, but if the light step — light in comparison — of a man approach, away he goes. Poachers, therefore,

unable to disguise their footsteps, endeavor to conceal them, and by moving slowly to avoid vibrating the earth, and through it the water. — Richard Jefferies: *The Life of the Fields*.

13. — I looked at the burning ship. . . . Between the darkness of earth and heaven she was burning fiercely upon a disk of purple sea shot by the blood-red play of gleams; upon a disk of water glittering and sinister. A high, clear flame, an immense and lonely flame, ascended from the ocean, and from its summit the black smoke poured continuously at the sky. She burned furiously, mournful and imposing like a funeral pile kindled in the night, surrounded by the sea, watched over by the stars. A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laboring days. The surrender of her weary ghost to the keeping of stars and sea was stirring like the sight of a glorious triumph. The masts fell just before daybreak, and for a moment there was a burst and turmoil of sparks that seemed to fill with flying fire the night, patient and watchful, the vast night lying silent upon the sea. At daybreak she was only a charred shell, floating still under a cloud of smoke and bearing a glowing mass of coal within. — Joseph Conrad: *Youth*.

14. — The river was swollen with the long rains. From *Vadencourt* all the way to *Origny* it ran with ever quickening speed, taking fresh heart at each mile, and racing as though it already smelt the sea. The water was yellow and turbulent, swung with an angry eddy among half-submerged willows, and made an angry clatter along stony shores. The course kept turning and turning in a narrow and well-timbered valley. Now the river would approach the side, and run gliding along the chalky base of the hill, and show us a few open colza fields among the trees. Now it would skirt the garden walls of houses, where we might catch a glimpse through a doorway, and see a priest pacing in the checkered sunlight. Again, the foliage closed so thickly in front that there seemed to be no issue; only a thicket of willows overtopped by elms and poplars, under which the river ran flush and fleet, and where a kingfisher flew past like a piece of the blue sky. On these different manifestations the sun poured its clear and catholic looks. The shadows lay as solid on the swift surface of the stream as on the stable meadows. The light sparkled golden in the dancing

poplar leaves, and brought the hills into communion with our eyes. And all the while the river never stopped running or took breath; and the reeds along the whole valley stood shivering from top to toe. — R. L. Stevenson: *An Inland Voyage*.

15. — And in a while the dominant course of the river itself, the animation of its steady downward flow, even amid the sand-shoals and whispering islets of the dry season, bore his thoughts beyond it, in a sudden, irresistible appetite for the sea; and he determined, varying slightly from the described route, to reach his destination by way of the coast. From Nantes he descended imperceptibly along tall hedge-rows of acacia, till on a sudden, with a novel freshness in the air, through a low archway of laden fruit trees it was visible — sand, sea, and sky, in three quiet spaces, line upon line. The features of the landscape changed again, and the gardens, the rich orchards, gave way to bare, grassy undulations; only the open sandy spaces presented their own native flora, for the fine silex seemed to have crept into the tall, wiry stalks of the *ixias*, like grasses the seeds of which had expanded, by solar magic, into veritable flowers, crimson, green, or yellow patched with black. — Pater: *Gaston de La Tour*.

16. — Thick, beautiful, and closely curled masses of rich brown, much neglected hair fell about an ample brow, and almost to the wearer's shoulders; strong eyebrows masked with their dark shadows a pair of rather sunken eyes, in which a sort of fire, instinct with what may be called a proud cynicism, burned with furtive energy. His rather high cheekbones were the more observable because his cheeks were roseless and hollow enough to indicate the waste of life and midnight oil to which the youth was addicted. Close shaving left bare his very full, not to say sensuous lips, and square-cut masculine chin. Rather below the middle height, and with a slightly rolling gait, Rossetti came forward among his fellows with a jerky step, tossed the falling hair back from his face, and, having both hands in his pockets, faced the student world with an *insouciant* air which savored of thorough self-reliance. A bare throat, a falling, ill-kept collar, boots not over-familiar with brushes, black and well-worn habiliments, including not the ordinary jacket of the period, but a loose dress-coat which had once been new — these were the outward and visible signs of a mood which cared even less

for appearances than the art student of those days was accustomed to care, which undoubtedly was little enough. — Portrait of Dante Gabriel Rossetti by a fellow-student, quoted by A. C. Benson in *Rossetti: English Men of Letters*.

17. — It [Rossetti's *Fra Pace*] represents a monk kneeling at a desk and making an illumination. The room in which he is at work is a kind of bedroom studio. Above the bed hangs a bell, the rope of which goes down through a large opening in the floor, by which the room seems to be entered, and which gives a glimpse of a tiled passage below and a bit of landscape. The picture is full of abundance of quaint detail, somewhat archaic in character. On the side of the monk's desk hangs a little row of bottles of pigment; on the window-ledge is a dead mouse, which he is drawing; close to his hand lies a slice of pomegranate, also probably serving as a model. On the tail of the monk's frock lies a cat asleep, and a cheerful little acolyte, with a mirthful smile, in a religious dress with embroidered collar and cuffs, is tickling it with a straw. But the charm of the picture is the face of the monk, thin and amiable, with sparse hair, the lips drawn up in the nicety of the work, the quiet eyelid falling over the eye, as he looks downward at his slender brush, held in a strong white hand. There is a tired half-smile on his face, but his complete absorption, together with the ordered look of the quiet room, with its signs of peaceful habitation, strike the note of cloistered calm and tranquil happiness. — A. C. Benson.

18. — Outside, in the piazza before the church, there was an idle, cruel crowd, amusing itself with the efforts of a blind old man to find the entrance. He had a number of books which he desperately laid down while he ran his helpless hands over the clustered columns, and which he then desperately caught up again, in fear of losing them. At other times he paused, and wildly clasped his hands upon his eyes, and then threw up his arms; and then began to run to and fro again uneasily, while the crowd laughed and jeered. Doubtless a taint of madness afflicted him; but not the less he seemed the type of a blind soul that gropes darkly about through life, to find the doorway of some divine truth or beauty, — touched by the heavenly harmonies from within, and miserably failing, amid the scornful

cries and bitter glee of those who have no will but to mock aspiration. — W. D. Howells: *Italian Journeys*.

19. — There seemed just now the tiniest twinkle of movement by the rushes, but it was lost among the hedge parsley. Among the gray leaves of the willow there is another flit of motion; and visible now against the sky there is a little brown bird, not to be distinguished at the moment from the many other little brown birds that are known to be about. He got up into the willow from the hedge parsley somehow, without being seen to climb or fly. Suddenly he crosses to the tops of the hawthorn and immediately flings himself up into the air a yard or two, his wings and ruffled crest making a ragged outline; jerk, jerk, jerk, as if it were with the utmost difficulty he could keep even at that height. He scolds, and twitters, and chirps, and all at once sinks like a stone into the hedge and out of sight as a stone into a pond. It is a white-throat; his nest is deep in the parsley and nettles. Presently he will go out to the island apple-tree and back again in a minute or two; the pair of them are so fond of each other's affectionate company they cannot remain apart. — Richard Jefferies: *The Pageant of Summer*.

20. — Here, I think, lies one of the pernicious results of an over-developed system of athletics. The more games that people play, the better, but I do not think it is wholesome to talk about them for large spaces of leisure time, any more than it is wholesome to talk about your work or your meals. The result of all the talk about athletics is that the newspapers get full of them too. That is only natural. It is the business of newspapers to find out what interests people, and to tell them about it; but the bad side of it is that young athletes get introduced to the pleasures of publicity, and that ambitious young men think that athletics are a short cut to fame. To have played in a University eleven is like accepting a peerage; you wear for the rest of your life an agreeable and honorable social label, and I do not think that a peerage is deserved, or should be accepted, at the age of twenty. I do not think it is a good kind of fame which depends on a personal performance rather than upon a man's usefulness to the human race.

21. — If we assume that our eyes could see an electric wave of wireless telegraphy running over the earth, just as we ac-

tually see the waves running over a pond, or the shadow of a cloud running over a landscape, we should expect to see a hemispherical wave thrown out from the sending mast every time an electric spark discharge was produced there. The hemisphere would cover the land like an inverted bowl, and would expand in all directions like the upper half of a gigantic, swelling soap-bubble, at the speed of 186,000 miles a second. At the upper portions of the hemisphere, and particularly at the top, the waves would be very thin and weak. It would be denser and stronger in the lower portions, and especially in the lowest portion that spreads over the ground like a ring.

22. — The two great dangers of American bathing are the undertow and the "sea-puss." The undertow varies at different stages of the tide, and with the different strengths of the surf; it is simply the return of the volume of water that has been thrown up on the beach, and the stronger the surf, the greater the undertow. It may have curious deviations; instead of running straight out to sea, it may extend up or down the beach, so that the surprised bather sometimes finds himself continually working a hundred yards or so beyond his point of entry. The other and greater danger of bathing is the largely unknown "sea-puss," or, as it is more properly termed, the "sea-purse." This condition of affairs results from the great influence which the winds have on ocean currents. Its formation is easily explained; for example, if the wind has been blowing steadily from one quarter, the surf will break on the beach from that direction, when, suddenly, the wind shifts to another quarter; as a result, a second current of water is started, which, meeting the first current nearer the shore, causes the ocean to "purse up," forming a small whirlpool, which ends in an undertow running strongly out to sea. It was the writer's unfortunate experience to have been caught in one of these "sea-purses" several years ago; as an illustration of its force, the fact that two bathers were drowned, and four were brought back to life only with the greatest difficulty, is sufficient evidence.

23. — The intrinsic worth of human labor in any department is very small. Much of every day is taken up, and necessarily taken up, with actions which have no value. I had an old friend who was very great on the subject of "redeeming the time," and

very hard on what he called unprofitable occupations. Yet he took an hour to dress in the morning and an hour to undress at night, duties which he performed with a good deal of rectitude. I suppose he never calculated the somewhat appalling fact that in the course of a long life he had spent in all some six entire years in the process of dressing and undressing! If one once begins these gloomy calculations, it is shocking to reflect how very small a portion of our life is really given to what may be called serious things. The truth really is that a man's life is the expression of his temperament, and that what eventually matters is his attitude and relation to life, his hopes and aspirations, and not only his performance.

24. — One of the serious consequences of the drawing away of the youth and energy of the villages and towns is found in the benumbing effect it has upon those who remain behind. There is little incentive to start new enterprises, and especially is there small encouragement for boys to learn skilled trades. Hence the prospect before the boys of these villages is depressing in the extreme. There is practically no chance for a boy to become skilled in any trade except in the building trades, the blacksmith shops, and in the commonest handicrafts. The late awakening to the value of manual-training schools is confined almost exclusively to the largest cities. Nothing is done in the smaller towns to teach manual skill or general expertness in the use of tools, and the idea of any public effort to encourage the education of highly skilled mechanics in any department is not even thought of. A boy may learn to hold a plough, to shovel dirt, to do common carpenters' work, to paint a house, to shoe a horse; he may learn how to clerk in a store, to become a lawyer, or to sell life-insurance; but the country towns are absolutely dead to the need of cultivating the mechanic arts, and teaching the American youth that general knowledge and special skill without which our native workers are being so rapidly driven out of the higher branches of industrial activity. In Switzerland, France, Germany, Belgium, Holland, Austria, the village boy or girl with any aptitude finds a school near by in which he may pursue the lines of study proper to lay the foundation for any art or calling, and in most cases he may then enter a trade school from which, after years of the most

thorough practical and technical instruction, he may be graduated a finished master of his chosen trade.

25. — The qualities which render the bamboo applicable to so many useful purposes, and in which it surpasses all other woods, are its straightness and length ; its elasticity, strength, hollowness, smoothness, lightness, and roundness, as also the ease with which it can be split, and the regularity of its cleavage. Then, in a minor degree, comes the fact that it imparts no smell or taint to water, which allows it to be used in constructing drinking-vessels of all descriptions and for conduits. Its quick growth, its abundance, and the ease with which sizes can be matched, are also factors that cannot be overlooked. As a result, it is said, of free silicic acid existing in the cane, it is hardened and given a capability of resisting many of the destroying influences to which other woods are prone.

26. — Houses of any antiquity in New England are so invariably possessed with spirits that the matter seems hardly worth alluding to. Our ghost used to heave deep sighs in a particular corner of the parlor, and sometimes rustled paper, as if he were turning over a sermon in the long upper entry, — where nevertheless he was invisible in spite of the bright moonshine that fell through the eastern window. Not improbably he wished me to edit and publish a selection from a chest full of manuscript discourses that stood in the garret. Once, while Hillard and other friends sat talking with us in the twilight, there came a rustling noise as of a minister's silk gown, sweeping through the very midst of the company so closely as almost to brush against the chairs. Still there was nothing visible. A yet stranger business was that of a ghostly servant-maid, who used to be heard in the kitchen at deepest midnight, grinding coffee, cooking, ironing, — performing, in short, all kinds of domestic labor, — although no traces of anything accomplished could be detected the next morning. Some neglected duty of her servitude — some ill-starched ministerial band — disturbed the poor damsel in her grave and kept her at work without any wages. — Hawthorne : *Mosses from an Old Manse*.

27. — Politics is properly a profession ; and, in fact, the highest among the learned professions. It should be so regarded by the

State. In this view the uses of education reach the highest limit of human importance and endeavor; that is, the administration of government. On that administration, the peace, the morals, the prosperity, and the liberty of the whole people are dependent. There can be no true and practical religion without civil liberty. In turn, the character of the administration is dependent on the political education of those selected to conduct it. Especially is this so in a Republic like ours; a National Republic made up of a union of lesser republics, all government being under authority of written constitutions, and each republic with separate and differing constitutions. The policies to maintain the integrity of each and all to be recognized in administering government, must, necessarily, be an outgrowth from the organization, and whatever that outgrowth may be — whether tending to good or evil — to preservation or destruction of liberty — it must be recognized when it appears, be studied, and be so dealt with as to make it least harmful and most useful.

28.—When moisture-laden atmosphere, from any reason, ascends sufficiently, the pressure to which it is subjected is diminished, it expands and is thereby cooled and its moisture condensed. When this condensation takes place with sufficient rapidity it rains or snows, otherwise only clouds are produced. Clouds may be produced in other ways, but not rain. The ascent of the air which produces rain is generally brought about in one of two ways: first, if the prevailing winds blow over high mountains, they will, in the passage, be deprived of their moisture. Thus are produced the heaviest annual rainfalls of the earth. Second, when the atmosphere over any portion of the earth's surface becomes warmer or lighter than over the surrounding areas, it ascends just as the air does in a hot chimney, and in the same manner, too, it draws in the adjacent air and the whole is carried aloft to be expanded, cooled, and deprived of its moisture, with great liberation of heat, which heat keeps the draught in operation.

29.—One of the points which has been made against the railways, and apparently with justice, is the laxity in operation of the block-signal system, carried to such an extent as practically to neutralize nearly all of the protection which it is supposed to afford.

That an engineer should be permitted, under any consideration whatever, to run past a block-signal, is to render that system far worse than useless, since its presence creates a sense of security which does not exist. If no signal system is installed, the very feeling of insecurity creates an individual degree of watchfulness, which gives some protection. When, however, a system, admirable in itself, serves to lull that watchfulness, while at the same time its value is practically destroyed by the violation of its fundamental principle, it is far worse than none. The first thing which should be done, if the railways of the United States wish to allay the feeling of insecurity which the recent accidents have created, is to announce, in unmistakable terms, that the block system is to be enforced absolutely, and to make that statement good beyond suspicion.

30. — It seems hard to realize that the lightest whisper must continue its round of force through all eternity, yet on the belief that such is the case is based all modern physics and very many of the most useful adjuncts of modern civilization. It is this that philosophers mean when they speak of the conservation of energy, and the other axiom, that of the correlation of forces, is a necessary adjunct. When heat is applied to water in a steam boiler it does not remain solely as heat. A part of it (as the older philosophers said) becomes latent or hidden as the water turns to steam. It is the hidden force which is represented by expansion and consequent compression of the vapor of water, and that is utilized in the steam engine. Heat is thus transformed to power, and this in turn may be transformed, as in the dynamo-electric machine, to electricity, which, in its turn, in the electric arc for example, may again be turned to heat and light, or in the electric motor to power. In all this transference nothing is lost. It is true that all the heat applied is not converted to a form useful to man — that some is "lost," as it is expressed, through the imperfection of machinery — but this is not lost to the economy of nature. It is only transferred to some other force not yet harnessed to the uses of civilization. In the so-called storage battery electricity is transferred into chemical energy, and this in turn is capable of being transferred again into electrical energy. Force is indeed stored and accumulated, but not in the form of electrical force. In its present most

familiar form the storage battery consists of a series of perforated lead plates coated with oxides of lead and immersed in a solution of sulphuric acid. The current from a dynamo-electric machine transforms one of these plates to a form of pure lead, depriving the litharge of its oxygen, while the oxide of the other plate is still further oxidized and is partially attacked by the acid. On the completion of this change a reverse action is set up, the oxygen flowing from the "charged" to the "reduced" plate, and the surplus energy is again set free as electricity. It will be seen at once that it is chemical and not electrical force that is "stored," and it is only the remarkable economy of power which is accomplished, as well as its convenience, which makes the storage battery a successful method of applying power. The imperfections inherent in all human mechanisms prevent a full return of the power originally applied, but the claim is made and generally admitted that from 80 to 90 per cent of the electrical energy originally applied is recovered again in a well-made battery.

31. — This instrument contains an enumeration of powers expressly granted by the people to their government. It has been said that these powers ought to be construed strictly. But why ought they to be so construed? Is there one sentence in the Constitution which gives countenance to this rule? In the last of the enumerated powers, that which grants expressly the means for carrying all others into execution, Congress is authorized "to make all laws which shall be necessary and proper" for the purpose. But this limitation on the means which may be used is not extended to the powers which are conferred; nor is there one sentence in the Constitution which has been pointed out by the gentlemen of the bar, or which we have been able to discern, that prescribes this rule. We do not, therefore, think ourselves justified in adopting it. What do gentlemen mean by a strict construction? If they contend only against that enlarged construction which would extend words beyond their natural and obvious import, we might question the application of the term, but should not controvert the principle. If they contend for that narrow construction, which, in support of some theory not to be found in the Constitution, would deny to the government those powers which the words of the grant, as usually understood, import, and which

are consistent with the general views and objects of the instrument; for that narrow construction which would cripple the government and render it unequal to the objects for which it is declared to be instituted, and to which the powers given, as fairly understood, render it competent; then we cannot perceive the propriety of this strict construction, nor adopt it as the rule by which the Constitution is to be expounded. As men whose intentions require no concealment generally employ the words which most directly and amply express the ideas they intend to convey, the enlightened patriots who framed our Constitution, and the people who adopted it, must be understood to have employed words in their natural sense, and to have intended what they have said. If, from the imperfection of human language, there should be serious doubts respecting the extent of any given power, it is a well-settled rule that the objects for which it was given, especially when those objects are expressed in the instrument itself, should have great influence in the construction. We know of no reason for excluding this rule from the present case. The grant does not convey power which might be beneficial to the grantor, if retained by himself, or which can enure solely to the benefit of the grantee, but is an investment of power for the general advantage, in the hands of agents selected for that purpose, which power can never be exercised by the people themselves, but must be placed in the hand of agents, or lie dormant. We know of no rule for construing the extent of such powers other than is given by the language of the instrument which confers them, taken in connection with the purposes for which they were conferred. — John Marshall: *Constitutional Decisions*, pp. 430–432.

Related Paragraphs.

1. *Biography.*

The ideal biographer should in the first place write of some one who is thoroughly sympathetic to him. Excessive admiration, though a fault, is a fault on the right side. As Arbuthnot observes in the recipe for an epic poem, the fire is apt to cool down wonderfully when it is spread on paper. Readers will make de-

ductions enough in any case ; and nothing can compensate for a want of enthusiasm about your subject. He should then consider how much space his hero undeniably deserves, divide that by two (to make a modest denominator) and let nothing in the world tempt him to exceed the narrower limits. Sam Weller's definition of good letter-writing applies equally to biography. The reader should ask for more and should not get it. The scrapings and remnants of a man's life should be charitably left to the harmless race of bookmakers, as we give our crumbs to the sparrows in winter. If there are any incidental facts with which the hero is connected, but which have no bearing upon his character, consign them to an appendix or put them into notes. I have myself a prejudice against notes, and think that a biography should be as independent of such appendages as a new poem.* But there are people, perhaps, of better taste than mine who like such trimmings, and have a fancy for trifling with them in the intervals of reading.

The book itself should, I hold, be a portrait in which not a single touch should be admitted which is not relevant to the purpose of producing a speaking likeness. The biographer should sternly confine himself to his functions as introducer ; and should give no more discussion than is clearly necessary for making the book an independent whole. A little analysis of motive may be necessary here and there ; when, for example, your hero has put his hand in somebody's pocket and you have to demonstrate that his conduct was due to sheer absence of mind. But you must always remember that a single concrete fact, or a saying into which a man has put his whole soul, is worth pages of psychological analysis. We may argue till Doomsday about Swift's character ; his single phrase about "dying like a poisoned rat in a hole" tells us more than all the commentators. The book should be the man himself speaking or acting, and nothing but the man. It should be such a portrait as reveals the essence of character ; and the writer who gives anything that does not tell upon the general effect is like the portrait-painter who allows the chairs and tables, or even the coat and cravat, to distract attention from the face. The really significant anecdote is often all that survives of a life ; and such anecdotes must be made to tell properly, instead of being hidden away in a wilderness of the commonplace ; they should be a focus

of interest, instead of a fallible extract for a book of miscellanies. How much would be lost of Johnson if we suppress the incident of the penance at Uttoxeter! It is such incidents that in books, as often in life, suddenly reveal to us whole regions of sentiment but never rise to the surface in the ordinary routine of our day.

— Leslie Stephen.

2. *The Art of Writing History.*

The supreme virtue of the historian is truthfulness, and it may be violated in many different degrees. . The worst form is when a writer deliberately falsifies facts or deliberately excludes from his picture qualifying circumstances. But there are other and much more subtle ways in which party spirit continually and often quite unconsciously distorts history. All history is necessarily a selection of facts, and a writer who is animated by a strong sympathy with one side of a question or a strong desire to prove some special point will be much tempted in his selection to give an undue prominence to those that support his view, or, even where neither facts nor arguments are suppressed, to give a party character to his work by an unfair distribution of lights and shades. The biographical element in history is always the most uncertain. Even among contemporaries the judgment of character and motives depends largely on indications so slight and subtle that they rarely pass into books and are only fully felt by direct personal contact; and the smallest knowledge of life shows how quickly anecdotes and sayings are distorted, colored, and misplaced when they pass from lip to lip. Most of the "good sayings" of history are invention, and most of them have been attributed to different persons. Different ages differ enormously in the severity of proof which they exact, in the degree of accuracy which they attain. The credibility of a statement also depends not only on the amount of its evidence, but also on its own inherent probability. Every one will feel that an amount of testimony that would be quite sufficient to persuade him that a butcher's boy had been seen driving along a highway is wholly different from that which would be required to persuade him that a ghost had been met there. The same rule applies to the history of the past, and it is complicated by the great difference in different ages of the

measure of probability, or, in other words, by the strong predisposition in certain stages of knowledge to accept statements or explanations of facts which in later stages we know to be incredible or in a high degree improbable.

Few things are more difficult to attain than a just perspective in history. The most dramatic incidents are not the most important, and in weighing the joys and sorrows of the past, our measures of judgment are almost hopelessly false. The most humane man cannot emancipate himself from the law of his nature, according to which he is more affected by some tragic circumstance which has taken place in his own house or in his own street than by a catastrophe which has carried anguish and desolation over enormous areas in a distant continent. In history, too, there are vast tracts which are almost necessarily unrealized. We judge a period mainly by its great men, by its brilliant or salient incidents, by the fortunes of a small class, and the great mass of obscure, suffering, inarticulate humanity, whose happiness is often so profoundly affected by political and military events, almost escapes our notice. It should be the object of history to bring before us past events in their true proportion and significance, and one of the greatest improvements in modern history is the increased attention which is paid to the social, industrial, and moral history of the poor. The paucity of our information and the difficulty of realizing the conditions of obscure multitudes will always make this branch of history very imperfect, but it is one of the most essential to the just judgment of the past. Another task which lies before the historian is that of distinguishing proximate from ultimate causes. Our first natural impulse is to attribute a great change to the men who effected it and to the period in which it took place, and to neglect or underrate the long train of causes which had been, often through many generations, preparing its advent.

A more fatal and very common error is that of judging the actions of the past by the moral standard of our own age. This is especially the error of novices in history and of those who without any wide and general culture devote themselves exclusively to a single period. While the primary and essential elements of right and wrong remain unchanged, nothing is more certain than that the standard or ideal of duty is continually altering. A very hu-

mane man in another age may have done things which would now be regarded as atrociously barbarous. A very virtuous man may have done things which would now indicate extreme profligacy. We seldom indeed make sufficient allowance for the degree in which the judgments and dispositions of even the best men are colored by the moral tone of the time or society in which they live. And what is true of individuals is equally true of nations. In order to judge equitably the legislation of any people, we must always consider corresponding contemporary legislations and ideas. When this is neglected our judgments of the past become wholly false. — W. E. H. Lecky: *Forum*, February, 1893.

3. *Bacon vs. Shakespeare.*

When we are asked to believe that the whole of the plays and poems attributed to Shakespeare were not written by him, but by Lord Bacon, we naturally require evidence of the most convincing kind. It must be shown either that Bacon did actually write them, in which case of course Shakespeare was not their author, or that Shakespeare could not possibly have written them, in which case somebody else must have done so; and we then demand proof that Bacon could possibly, and did probably, write them. First, then, is there any good evidence that Bacon did write them? Positively none whatever; only a number of vague hints and suggestions, which might perhaps add some weight to an insufficient amount of direct testimony, but in its absence are entirely valueless. And then we have the enormous, the overwhelming improbability, that any man would write, and allow to be published or acted, so wonderful a series of poems and plays, while another man received all the honor and all the profits; and, though surviving that man for ten years, that the real author never made the slightest claim to them, never confided the secret to a single friend, and died without a word or a sign to show that he had any part or share in them. To most persons this consideration alone will be conclusive against Bacon's authorship.

The reasons alleged for believing that Shakespeare could not have written them, are weak in the extreme. They amount to this: That his early life was spent in a small country town; that he had not a university education; that most of his early associates

- and connections were illiterate; that his signatures were almost unintelligible; and that no single letter or manuscript exists in his handwriting. The wide knowledge of human nature, of the court and the nobility, and of classical and modern literature, could not, it is alleged, have been acquired by such a man. But in making this objection, the opponents of Shakespeare take no account of the most important of all the facts — of that fact without which the production of these works is in any case unintelligible, the fact that their author was a transcendent genius; and further, that it is the especial quality of genius to be able to acquire and assimilate knowledge, and to realize and interpret the whole range of human passions, moods, and foibles, under conditions that to ordinary men would be impossible. Admitting, as we must admit, the genius, there is no difficulty, no improbability. For the first twenty years of his conscious life, Shakespeare lived in the midst of the calm and beautiful scenery of Warwickshire and acquired that extensive knowledge and love of nature, and that sympathy with all her moods and aspects, which are manifested throughout his works. The lordly castles of Warwick and Kenilworth were within a dozen miles of Stratford, and at times of festivity such castles were open house, and at all times would be easily accessible through the friendship of servants or retainers; and thus might have been acquired some portion of that knowledge of the manners and speech of nobles and kings which appears in the historical plays. During his long residence in London, crowded then as now with adventurers of all nations, he would have had ample opportunity for studying human nature under every possible aspect. The endearing terms applied to him by his friends show that he had an attractive personality, and would therefore easily gain access to many grades of society; while the law courts at Westminster would afford ample opportunities for extending that knowledge of law terms and legal processes which he had probably begun to acquire by means of justices' sessions and coroners' inquests in his native town. Through his foreign acquaintances he might have obtained translations of some of those Italian or Spanish tales which furnished a portion of his plots, and which have been supposed to indicate an amount of learning he could not have possessed. What genius can do under adverse circumstances and uncongenial surroundings, we see in the case of

Chatterton, of Keats, of Shelley. Shakespeare had much better opportunities than any of these; he was gifted with a far loftier genius, a broader and more powerful intellect, a more balanced and harmonious personality. Of this rare combination of qualities and opportunities, his works are the natural and consistent outcome. Alike in their depth, their beauty, their exquisite fancy, their melodious harmony, and their petty defects, they are the full expression of the man and his surroundings.

Let us consider, lastly, whether, supposing Shakespeare were altogether out of the way, Bacon could possibly have written the plays and poems. These works are universally admitted to exhibit the very highest poetry, the most exquisite fancy, the deepest pathos, the most inimitable humor. We are told by his admirers that Bacon possessed all these qualities; but when any attempt is made to give us examples of them, we find only the most commonplace verse or labored and monotonous prose. We are told that his sense of humor was phenomenal, that no man had a finer ear for melody of speech — but again no examples are given. We are told that he rewrote his "Essays" many times and gave them "a thousand exquisite touches"; yet when we read them, and search for these alleged beauties, either of poetic ideas or noble and harmonious passages, we find only a polished mediocrity with labored antitheses of epithets, as utterly remote from the glowing thoughts and winged words of Shakespeare, as is the doggerel version of the psalms by Sternhold and Hopkins, from the hymns of Keble or the "In Memoriam" of Tennyson. — Alfred Russel Wallace.

4. *The Play within a Play.*

There are cases occasionally occurring in the English drama and the Spanish, where a play is exhibited within a play. To go no further, every person remembers the remarkable instance of this in Hamlet. Sometimes the same thing takes place in painting. We see a chamber, suppose, exhibited by the artist, on the walls of which (as a customary piece of furniture) hangs a picture. And as this picture again might represent a room furnished with pictures, in the mere logical possibility of the case we might imagine this descent into a life below a life going on *ad infinitum*. Practically, however, the process is soon stopped.

A retrocession of this nature is difficult to manage. The original picture is a mimic, — an unreal life. But this unreal life is itself a real life with respect to the secondary picture, if such a thing were attempted. Consequently, at every step of the *introduction* (to neologize a little in a case justifying a neologism), something must be done to differentiate the gradations, and to express the subordinations of life; because each term in the descending series, being first of all a mode of non-reality to the spectator, is next to assume the functions of a real life in its relations to the next lower or interior term of the series.

What the painter does in order to produce this peculiar modification of appearances, so that an object shall affect us first of all as an idealized or unreal thing, and next as itself a sort of relation to some secondary object still more intensely unreal, we shall not attempt to describe; for in some technical points we should, perhaps, fail to satisfy the reader; and without technical explanations we could not satisfy the question. But, as to the poet, all the depths of philosophy (at least, of any known and recognized philosophy) would less avail to explain, speculatively, the principles which, in such a case, should guide him, than Shakespeare has explained by his practice. The problem before him was one of his own suggesting; the difficulty was of his own making. It was, so to differentiate a drama that it might stand within a drama, precisely as a painter places a picture within a picture; and therefore that the secondary or inner drama should be non-realized upon a scale that would throw, by comparison, a reflex coloring of reality upon the principal drama. This was the problem, — this was the thing to be accomplished; and the secret, the law, of the process by which he accomplishes this is to swell, tumefy, stiffen, not the diction only, but the tenor of the thought, — in fact, to stilt it, and to give it a prominence and an ambition beyond the scale which he adopted for his ordinary life. It is, of course, therefore in rhyme, — an artifice which Shakespeare employs with great effect on other similar occasions (that is, occasions when he wished to solemnize or in any way differentiate the life); it is condensed and massed as respects the flowing of the thoughts; it is rough and horrent with figures in strong relief, like the embossed gold of an ancient vase; and the movement of the scene is contracted into short gyrations, so unlike the free sweep and

expansion of his general developments. — De Quincey: *Theory of Greek Tragedy*.

5. *The Formation of Public Opinion.*

The simplest form in which public opinion presents itself is when a sentiment spontaneously arises in the mind and flows from the lips of the average man upon his seeing or hearing something done or said. Homer presents this with his usual vivid directness in the line which frequently recurs in the *Iliad*, when the effect produced by a speech or event is to be conveyed: "And thus any one was saying as he looked at his neighbor." This phrase describes what may be called the rudimentary stage of opinion. It is the prevalent impression of the moment. It is what any man (not every man) says, *i.e.* it is the natural and the general thought or wish which an occurrence evokes. But before opinion begins to tell upon government, it has to go through several other stages. These stages are various in different ages and countries. Let us try to note what they are in England or America at the present time, and how each stage grows out of the other.

A business man reads in his newspaper at breakfast the events of the preceding day. He reads that Prince Bismarck has announced a policy of protection for German industry, or that Mr. Henry George has been nominated for the mayoralty of New York. These statements arouse in his mind sentiments of approval or disapproval, which may be strong or weak according to his previous predilection for or against protection or Mr. Henry George, and of course according to his personal interest in the matter. They rouse also an expectation of certain consequences likely to follow. Neither the sentiment nor the expectation is based on processes of conscious reasoning — our business man has not time to reason at breakfast — they are merely impressions formed on the spur of the moment. He turns to the leading article in the newspaper, and his sentiments and expectations are confirmed or weakened according as he finds that they are or are not shared by the newspaper writer. He goes down to his office in the train, talks there to two or three acquaintances, and perceives that they agree or do not agree with his own still faint impressions. In his counting-house he finds

his partner and a bundle of other newspapers which he glances at; their words further affect him, and thus by the end of the day his mind is beginning to settle down into a definite view, which approves or condemns Prince Bismarck's declaration or the nomination of Mr. George. Meanwhile a similar process has been going on in the mind of others, and particularly of the journalists, whose business it is to discover what people are thinking. The evening paper has collected the opinions of the morning papers, and it is rather more positive in its forecast of results. Next morning the leading party journals have articles still more definite and positive in approval or condemnation and in prediction of consequences to follow; and the opinion of ordinary minds, which in most of such minds has been hitherto fluid and undetermined, has begun to crystallize into a solid mass. This is the second stage. Then debate and controversy begin. The men and the newspapers who approve Mr. George's nomination argue with those who do not; they find out who are friends and who opponents. The effect of controversy is to drive the partisans on either side from some of their arguments, which are shown to be weak; to confirm them in others, which they think strong; and to make them take up a definite position on one side. This is the third stage. The fourth is reached when action becomes necessary. When a citizen has to give a vote, he votes as a member of a party; his party prepossessions and party allegiance lay hold on him, and generally stifle any individual doubts or repulsions he may feel. Bringing men up to the polls is like passing a steam roller over stones newly laid on a road: the angularities are pressed down, and an appearance of smooth and even uniformity is given which did not exist before. When a man has voted, he is committed: he has thereafter an interest in backing the view which he has sought to make prevail. Moreover, opinion, which may have been manifold till the polling, is thereafter generally twofold only. There is a view which has triumphed and a view which has been vanquished.

— Bryce: *American Commonwealth*.

6. *Carlyle's Laugh.*

None of the many sketches of Carlyle that have been published since his death have brought out quite distinctly enough the thing

which struck me more forcibly than all else, when in the actual presence of the man; namely, the peculiar quality and expression of his laugh. It need hardly be said that there is a good deal in a laugh. One of the most telling pieces of oratory that ever reached my ears was Victor Hugo's vindication, at the Voltaire Centenary in Paris, of the smile of Voltaire. Certainly Carlyle's laugh was not like that smile, but it was something as inseparable from his personality, and as essential to the account, when making up one's estimate of him. It was as individually characteristic as his face or his dress, or his way of talking or of writing. It seemed indeed indispensable for the explanation of all of these. I found in looking back upon my first interview with him that all I had known of Carlyle through others, or through his own books, for twenty-five years had been utterly defective,—had left out, in fact, the key to his whole nature,—inasmuch as nobody had ever described to me his laugh. . . .

After the most vehement tirade he would suddenly pause, throw his head back, and give as genuine and kindly a laugh as I ever heard from a human being. It was not the bitter laugh of a cynic, nor yet the big-bodied laugh of the burly joker; least of all was it the thin and rasping cackle of the dyspeptic satirist. But it was a broad, honest, human laugh, which beginning in the brain, took into its action the whole heart and diaphragm, and instantly changed the worn face into something frank and even winning, giving to it an expression that would have won the confidence of any child. Nor did it convey the impression of an exceptional thing that had occurred for the first time that day, and might never happen again. It rather produced the effect of something habitual; of being the channel, well worn for years, by which the overflow of a strong nature was discharged. It cleared the air like thunder, and left the atmosphere sweet. It seemed to say to himself, if not to us, "Do not let us take this too seriously; it is my way of putting things. What refuge is there for a man who looks below the surface in a world like this, except to laugh now and then?" The laugh, in short, revealed the humorist; if I said the genial humorist, wearing a mask of grimness, I should hardly go too far for the impression it left. At any rate it shifted the ground, and transferred the whole matter to that realm of thought where men play with things. The instant Carlyle laughed, he

seemed to take the counsel of his old friend Emerson, and to write upon the lintels of his doorway, "Whim."

—Higginson: *Atlantic*, 48, 463-4.

7. *Rowing a Gondola.*

A gondola is in general rowed only by one man, standing at the stern; those of the upper classes having two or more boatmen, for greater speed and magnificence. In order to raise the oar sufficiently, it rests, not on the side of the boat, but on a piece of crooked timber like the branch of a tree, rising about a foot from the boat's side, and called a "forcola." The forcola is of different forms, according to the size and uses of the boat, and it is always somewhat complicated in its parts and curvature, allowing the oar various kinds of rests and catches on both its sides, but perfectly free play in all cases; as the management of the boat depends on the gondolier's being able in an instant to place his oar in any position. The forcola is set on the right-hand side of the boat, some six feet from the stern: the gondolier stands on a little flat platform or deck behind it, and throws nearly the entire weight of his body upon the forward stroke. The effect of the stroke would be naturally to turn the boat's head round to the left, as well as to send it forward; but this tendency is corrected by keeping the blade of the oar under the water on the return stroke, and raising it gradually, as a full spoon is raised out of any liquid, so that the blade emerges from the water only an instant before it again plunges. A *downward* and lateral pressure upon the forcola is thus obtained, which entirely counteracts the tendency given by the forward stroke; and the effort, after a little practice, becomes hardly conscious, though, as it adds some labor to the back stroke, rowing a gondola at speed is hard and breathless work, though it appears easy and graceful to the looker-on.

If then the gondola is to be turned to the left, the forward impulse is given without the return stroke; if it is to be turned to the right, the plunged oar is brought forcibly up to the surface; in either case a single stroke being enough to turn the light and flat-bottomed boat. But as it has no keel, when the turn is made sharply, as out of one canal into another very narrow one, the impetus of the boat in its former direction gives it an enormous leeway, and it drifts laterally up against the wall of the canal, and

that so forcibly, that if it has turned at speed, no gondolier can arrest the motion merely by strength or rapidity of stroke of oar; but it is checked by a strong thrust of the foot against the wall itself, the head of the boat being of course turned for the moment almost completely round to the opposite wall, and greater exertion made to give it, as quickly as possible, impulse in the new direction.

— Ruskin: *Stones of Venice*.

8. *A Fable of To-day.*

Two astronomers were once talking about the other side of the moon. "I think," said the first, "that the other side of the moon is absolutely and perfectly flat, without imperfection, unevenness or mark of any kind." "It may be so," replied the other. "But the fact that the side which we see is very rough and uneven would seem to weigh against your theory." "No matter," said the first, "our society holds that the other side of the moon, as originally made, is without error or imperfection of any kind. If you object to this you may, in fact you must, retire from the observatory." "But," said the other, "may I not study the side of the moon which I can see?" "No, indeed!" was the reply. "No man can be allowed to use these instruments who does not subscribe to the inerrancy of the moon's other side; it's a fiat doctrine of this observatory, and must be believed, in order to the right seeing of any or all of the heavenly bodies."

Moral: This is a very simple way of settling such questions. But in reality the decision of the astronomer did not affect the facts, nor did it prevent the heretic from studying the face of the moon which was visible. — *New York Evangelist*.

9. *An Act repugnant to the Constitution cannot become the Law of the Land.*

The question whether an act repugnant to the Constitution can become the law of the land is a question deeply interesting to the United States; but, happily, not of an intricacy proportioned to its interest. It seems only necessary to recognize certain principles supposed to have been long and well established to decide it.

That the people have an original right to establish for their

future government such principles as in their opinion shall most conduce to their own happiness is the basis on which the whole American fabric has been erected. The exercise of this original right is a very great exertion, nor can it, nor ought it to be frequently repeated. The principles, therefore, so established are deemed fundamental. And as the authority from which they proceed is supreme and can seldom act, they are designed to be permanent.

This original and supreme will organizes the government, and assigns to different departments their respective powers. It may either stop here or establish certain limits not to be transcended by those departments.

The government of the United States is of the latter description. The powers of the Legislature are defined and limited; and that those limits may not be mistaken or forgotten the Constitution is written. To what purpose are powers limited and to what purpose is the limitation committed to writing, if these limits may at any time be passed by those intended to be restrained? The distinction between a government with limited and unlimited powers is abolished if those limits do not confine the persons on whom they are imposed and if acts prohibited and acts allowed are of equal obligation. It is a proposition too plain to be contested, that the Constitution controls any legislative act repugnant to it; or that the Legislature may alter the Constitution by an ordinary act.

Between these alternatives there is no middle ground. The Constitution is either a superior, paramount law, unchangeable by ordinary means, or it is on a level with ordinary legislative acts, and like other acts is alterable when the Legislature shall please to alter it.

If the former part of the alternative be true, then a legislative act contrary to the Constitution is not law; if the latter part be true, then written Constitutions are absurd attempts on the part of the people to limit a power in its own nature illimitable.

Certainly all those who have framed written Constitutions contemplate them as forming the fundamental and paramount law of the nation, and consequently the theory of every such government must be that an act of the Legislature repugnant to the Constitution is void,

This theory is essentially attached to a written Constitution, and is consequently to be considered by this court as one of the fundamental principles of our society. It is not, therefore, to be lost sight of in the further consideration of this subject.

If an act of the Legislature repugnant to the Constitution is void, does it, notwithstanding its invalidity, bind the courts and oblige them to give it effect? Or, in other words, though it be not law, does it constitute a rule as operative as if it was a law? This would be to overthrow in fact what was established in theory, and would seem, at first view, an absurdity too gross to be insisted on. It shall, however, receive a more attentive consideration.

— John Marshall: *Constitutional Decisions*.

10. *Corporations.*

A corporation is an artificial being, invisible, intangible, and existing only in contemplation of law. Being the mere creature of law, it possesses only those properties which the charter of its creation confers upon it, either expressly, or as incidental to its very existence. These are such as are supposed best calculated to effect the object for which it was created. Among the most important are immortality, and, if the expression may be allowed, individuality; properties by which a perpetual succession of many persons are considered as the same and may act as a single individual. They enable a corporation to manage its own affairs, and to hold property without the perplexing intricacies, the hazardous and endless necessity, of perpetual conveyances for the purpose of transmitting it from hand to hand. It is chiefly for the purpose of clothing bodies of men, in succession, with these qualities and capacities, that corporations were invented and are in use. By these means a perpetual succession of individuals are capable of acting for the promotion of the particular object, like one immortal being. But this being does not share in the civil government of the country, unless that be the purpose for which it was created. Its immortality no more confers on it political power, or a political character, than immortality would confer such power or character on a natural person. It is no more a State instrument than a natural person exercising the same powers would be. If, then,

a natural person, employed by individuals in the education of youth, or for the government of a seminary in which youth is educated, would not become a public officer, or be considered as a member of the civil government, how is it that this artificial being, created by law for the purpose of being employed by the same individuals for the same purposes, should become a part of the civil government of the country? Is it because its existence, its capacities, its powers, are given by law? Because the government has given it the power to take and to hold property in a particular form, and for particular purposes, has the government a consequent right substantially to change that form, or to vary the purposes to which the property is to be applied? This principle has never been asserted or recognized, and is supported by no authority. Can it derive aid from reason?

The objects for which a corporation is created are universally such as the government wishes to promote. They are deemed beneficial to the country; and this benefit constitutes the consideration, and, in most cases, the sole consideration of the grant. In most eleemosynary institutions the object would be difficult, perhaps unattainable, without the aid of a charter of incorporation. Charitable or public spirited individuals, desirous of making permanent appropriations for charitable and other useful purposes, find it impossible to effect their design securely and certainly without an incorporating act. They apply to the government, state their beneficent object, and offer to advance the money necessary for its accomplishment, provided the government will confer on the instrument which is to execute their designs the capacity to execute them. The proposition is considered and approved. The benefit to the public is considered as an ample compensation for the faculty it confers, and the corporation is created. If the advantages to the public constitute a full compensation for the faculty it gives, there can be no reason for exacting a further compensation, by claiming a right to exercise over this artificial being a power which changes its nature, and touches the fund for the security and application of which it was created. There can be no reason for implying in a charter, given for a valuable consideration, a power which is not only not expressed, but is in direct contradiction to its express stipulations.

— John Marshall: *Constitutional Decisions*.

11. *An Alpine Adventure.*

We at length reached the point at which it was necessary to quit our morning's track, and immediately afterwards got upon some steep rocks which were rendered slippery here and there by the water which trickled over them. To our right was a broad couloir, which was once filled with snow, but this had been melted and refrozen, so as to expose a sloping wall of ice. We were all tied together at this time in the following order: Jenni led, I came next, then my friend H., our intrepid mountaineer, then his friend L., and last of all the guide Walter. L. had had but little experience of the higher Alps, and was placed in front of Walter, so that any false step on his part might be instantly checked. After descending the rocks for a time, Jenni turned and asked me whether I thought it better to adhere to them, or to try the ice-slope to our right. I pronounced in favor of the rocks; but he seemed to misunderstand me, and turned towards the couloir. I stopped him before he reached it, and said, "Jenni, you know where you are going, the slope is pure ice?" He replied, "I know it, but the ice is quite bare for a few yards only. Across this exposed portion I will cut steps, and then the snow which covers the ice will give us footing." He cut the steps, reached the snow, and descended carefully along it — all following him, apparently in good order. After a little time he stopped, turned, and looked upward at the last three men. He said something about keeping carefully to the tracks, adding that a false step might detach an avalanche. The word was scarcely uttered when I heard the sound of a fall behind me, then a rush, and in the twinkling of an eye my two friends and their guide — all apparently entangled together, whirled past me. I suddenly planted myself to resist their shock, but in an instant I was in their wake, for their impetus was irresistible. A moment afterwards Jenni was whirled away, and thus all of us found ourselves riding downwards with uncontrollable speed on the back of an avalanche which a single slip had originated.

When thrown back by the jerk of the rope, I turned promptly on my face, and drove my baton through the moving snow, seeking to anchor it in the ice underneath. I had held it firmly thus for a

few seconds, when I came into collision with some obstacle, and was rudely tossed through the air, Jenni at the same time being shot down upon me. Both of us here lost our batons. We had, in fact, been carried over a crevasse, had hit its lower edge, our great velocity causing us to be pitched beyond it. I was quite bewildered for a moment, but immediately righted myself, and could see those in front of me half buried in the snow, and jolted from side to side by the ruts, among which they were passing. Suddenly I saw them tumbled over by a lurch of the avalanche, and immediately afterwards found myself imitating their motion. This was caused by a second crevasse. Jenni knew of its existence, and plunged right into it—a brave and manful action, but for the time unavailing. He was over thirteen stone in weight, and he thought that by jumping into the chasm a strain might be put upon the rope sufficient to check the motion. He was, however, violently jerked out of the fissure, and almost squeezed to death by the pressure of the rope.

A long slope was before us, which led directly downwards to a brow where the glacier suddenly fell in a declivity of ice. At the base of this declivity the glacier was cut by a series of profound chasms; and towards these we were now rapidly borne. The three foremost men rode upon the forehead of the avalanche, and were at times almost wholly immersed in the snow; but the moving layer was thinner behind, and Jenni rose incessantly, and with desperate energy drove his feet into the firmer substance underneath. His voice shouting, "*Halt, Herr Jesus, halt!*" was the only one heard during the descent. A kind of condensed memory, such as that described by people who have narrowly escaped drowning, took possession of me; and I thought and reasoned with preternatural clearness as I rushed along. Our start, however, was too sudden, and the excitement too great, to permit of the development of terror. The slope at one place became less steep, the speed visibly slackened, and we thought we were coming to rest; the avalanche, however, crossed the brow which terminated this gentler slope, and regained its motion. Here H. drew his arm round his friend, all hope for the time being extinguished, while I grasped my belt and struggled for an instant to detach myself. Finding this difficult, I resumed the pull upon the rope. My share in the work was, I fear, infinitesimal; but Jenni's power-

ful strain made itself felt at last. Aided probably by a slight change of inclination, he brought the whole to rest within a short distance of the chasm, over which, had we preserved our speed, a few seconds would have carried us. None of us suffered serious damage. H. emerged from the snow with his forehead bleeding; but the wound was superficial. Jenni had a bit of flesh removed from his hand by collision against a stone; the pressure of the rope had left black welts on my arms; and we all experienced a tingling sensation over the hands, like that produced by incipient frostbite, which continued for several days. I found a portion of my watch-chain hanging round my neck, another portion in my pocket, the watch itself gone. — Tyndall: *Hours of Exercise in the Alps*.

12. *Travelling in Spain.*

Quitting Manzanal, we continued our course. We soon arrived at the verge of a deep valley amongst the mountains — not those of the chain which we had seen before us, and which we now left to the right, but those of the Telleno range, just before they unite with that chain. Round the sides of this valley, which exhibited something of the appearance of a horseshoe, wound the road in a circuitous manner; just before us, however, and diverging from the road, lay a foot-path, which seemed, by a gradual descent, to lead across the valley, and to rejoin the road on the other side, at the distance of about a furlong; and into this we struck, in order to avoid the circuit.

We had not gone far before we met two Galicians on their way to cut the harvests of Castile. One of them shouted, "Cavalier, turn back: in a moment you will be amongst precipices, where your horses will break their necks, for we ourselves could scarcely climb them on foot." The other cried, "Cavalier, proceed, but be careful, and your horses, if surefooted, will run no great danger: my comrade is a fool." A violent dispute instantly ensued between the two mountaineers, each supporting his opinion with loud oaths and curses; but without stopping to see the result, I passed on; but the path was now filled with stones and huge slaty rocks, on which my horse was continually slipping. I likewise heard the sound of water in a deep gorge, which I had hitherto not perceived, and I soon saw that it would be worse than mad-

ness to proceed. I turned my horse, and was hastening to regain the path which I had left, when Antonio, my faithful Greek, pointed out to me a meadow by which he said we might regain the high road much lower down than if we turned on our steps. The meadow was brilliant with short green grass, and in the middle there was a small rivulet of water. I spurred my horse on, expecting to be in the high road in a moment; the horse, however, snorted and stared wildly, and was evidently unwilling to cross the seemingly inviting spot. I thought that the scent of a wolf or some other wild animal might have disturbed him, but was soon undeceived by his sinking up to the knees in a bog. The animal uttered a shrill, sharp neigh, and exhibited every sign of the greatest terror, making at the same time great efforts to extricate himself, and plunging forward, but every moment sinking deeper. At last he arrived where a small vein of rock showed itself: on this he placed his fore feet, and with one tremendous exertion freed himself from the deceitful soil, springing over the rivulet and alighting on comparatively firm ground, where he stood panting, his heaving sides covered with a foamy sweat. Antonio, who had observed the whole scene, afraid to venture forward, returned by the path by which we came, and shortly afterwards rejoined me. This adventure brought to my recollection the meadow with its foot-path which tempted Christian from the straight road to heaven, and finally conducted him to the dominions of the giant Despair. — Borrow: *The Bible in Spain*.

13. *The Wreck of the Warren Hastings.*

They had stopped at the foot of the cone, which was between them and the sea, and some more adventurous had climbed partly up it, if perhaps they might see further than their fellows; but in vain: they all saw and heard the same—a blinding white caldron of white-driven spray below, and all around, filling every cranny—the howling storm.

A quarter of an hour since she fired last, and no signs of her yet. She must be carrying canvas and struggling for life, ignorant of the four-knot stream. Some one says she may have gone down—hush! who spoke?

Old Sam Evans had spoken. He had laid his hand on the

squire's shoulder, and said, "There she is." And then arose a hubbub of talking from the men, and every one crowded on his neighbor and tried to get nearer. And the women moved hurriedly about, some moaning to themselves, and some saying, "Ah, poor dear!". "Ah, dear Lord! there she is, sure enough."

She hove in sight so rapidly that, almost as soon as they could be sure of a dark object, they saw that it was a ship — a great ship of about nine hundred tons; that she was dismasted, and that her decks were crowded. They could see that she was unmanageable, turning her head hither and thither as the sea struck her, and that her people had seen the cliff at the same moment, for they were hurrying aft, and crowding on to the bulwarks.

Charles and his guardians crept up to his father's party. Densil was standing silent, looking on the lamentable sight; and, as Charles looked at him, he saw a tear run down his cheek, and heard him say, "Poor fellows!" Cuthbert stood staring intently at the ship, with his lips slightly parted. Mackworth, like one who studies a picture, held his elbow in one hand, and kept the other over his mouth; and the agent cried out, "A troop-ship, by gad. Dear! Dear!"

It is a sad sight to see a fine ship beyond control. It is like seeing one one loves gone mad. Sad under any circumstances; how terrible it is when she is bearing on with her in her mad Bacchante's dance a freight of living human creatures, to untimely destruction!

As each terrible feature and circumstance of the catastrophe became apparent to the lookers-on, the excitement became more intense. Forward and in the waist, there was a considerable body of seamen clustered about under the bulwarks — some half-stripped. In front of the cuddy door, between the poop and the mainmast, about forty soldiers were drawn up, with whom were three officers, to be distinguished by their blue coats and swords. On the quarter-deck were seven or eight women, two apparently ladies, one of whom carried a baby. A well-dressed man, evidently the captain, was with them; but the cynosure of all eyes was a tall man in white trousers, at once and correctly judged to be the mate, who carried in his arms a little girl.

The ship was going straight upon the rock, now only marked as a whiter spot upon the whitened sea, and she was fearfully

near it, rolling and pitching, turning her head hither and thither, fighting for her life. She had taken comparatively little water on board as yet; but now a great sea struck her forward, and she swung with her bow towards the rock, from which she was distant not a hundred yards. The end was coming. Charles saw the mate slip off his coat and shirt, and take the little girl again. He saw the lady with the baby rise very quietly and look forward; he saw the sailors climbing on the bulwarks; he saw the soldiers standing steady in two scarlet lines across the deck; he saw the officers wave their hands to one another, and then he hid his face in his hands, and sobbed as if his heart would break.

They told him after how the end had come; she had lifted up her bows defiantly, and brought them crashing down upon the pitiless rock as though in despair. Then her stern had swung round, and a merciful sea broke over her, and hid her from their view, though above the storm they plainly heard her brave old timbers crack; then she floated off, with bulwarks gone, sinking, and drifted out of sight round the headland, and, though they raced across the headland, and waited a few breathless minutes for her to float round into sight again, they never saw her any more. The *Warren Hastings* had gone down in fifteen fathom. And now there was a new passion introduced into the tragedy, to which it had hitherto been a stranger — Hope. The wreck of part of the mainmast and half the main topmast, which they had seen, before she struck, lumbering the deck, had floated off, and there were three, four, five men clinging to the futtock shrouds; and then, they saw the mate with the child hoist himself on to the spar, and part his dripping hair from his eyes.

The spar had floated into the bay, into which they were looking, into much calmer water; but, directly to leeward the swell was tearing at the black slate rocks, and in ten minutes it would be on them. Every man saw the danger, and Densil, running down to the water's edge, cried: —

“Fifty pound to any one who will take 'em a rope! Fifty gold sovereigns down to-night! Who's going?”

Jim Mathews was going, and had been going before he heard of the fifty pound — that was evident; for he was stripped, and out on the rocks with the rope round his waist. He stepped from the bank of slippery seaweed into the heaving water, and then his

magnificent limbs were in full battle with the tide. A roar announced his success. As he was seen clambering on to the spar, a stouter rope was paid out ; and very soon it and its burden were high and dry upon the little half-moon of sand which ended the bay. — Kingsley : *Ravenshoe*.

APPENDIX B.

MATERIALS FOR SPECIAL EXERCISES.

Exercises in Paragraph Unity.

The following outlines (or similar ones, provided by the instructor, and better adapted to the grade and attainments of the class) may be employed in a profitable exercise for teaching the need of paragraphic unity. Let one of the numbered topics of an outline be assigned to each student. He is to write a paragraph on his topic for the next recitation, keeping in mind what ought to be said on the topics preceding and following his own, and determining what properly belongs to the topic assigned to himself. At the appointed time, the paragraphs are read in their numbered order in class, together forming an essay on the subject. Any intermingling of topics or violation of unity is criticised, transitions between sentences and paragraphs are supplied, various methods of treating the same topics are compared, and the need that each student "stick to his text" is duly enforced. Such points as choice of words, variety of expression, and construction of sentences will also call for attention. It has been found profitable to continue this work for several recitations and at intervals throughout the course.

1. *Uses of Novel Reading.*

1. Introductory. Increase of novel reading to be explained by its uses.
2. Affords relaxation and entertainment.
3. A valuable aid to the study of history and geography.

4. Information about various classes of society.
5. Reforms brought about in law, education, etc. Dickens.
6. Insight into human character, making the reader more charitable in his judgments of others.
7. Conclusion. A summary.

2. *Importance of Physical Culture.*

1. Promotes health and prevents disease.
2. Increases strength and endurance.
3. Trains the muscles to act with accuracy, making more efficient workers.
4. Influence on the mind.
5. Moral influence.

3. *The Combat.* (Scott's "*Talisman*.")

1. Time, Third Crusade. Place, the Diamond of the Desert. Persons, Sir Kenneth and Conrad.
2. Preparations.
 - (a) Arming.
 - (b) The herald's proclamation.
 - (c) Taking positions.
 - (d) The invocation.
3. The encounter.
 - (a) Signal.
 - (b) Start.
 - (c) Career.
 - (d) Meeting.
4. Result of the combat. Effect in settling the dispute.

Classroom Themes.

As a corrective for the bookishness that will often appear in the paragraphs written outside the class, it will be well for the student to write frequently, in the classroom, paragraphs on simple familiar subjects. The time for writing should be limited to twenty or thirty minutes, at the expiration of which members of the class should be called

upon at random to read what they have written, the class and instructor joining in the criticism. This exercise may be continued advantageously throughout the course. Constant practice in writing under pressure produces rapidity, facility, naturalness, and individuality of expression. At first it will be well to allow each student to select his own subject and to determine what he will say about it, before coming to the class. Later, the exercise should be wholly impromptu. Subjects of immediate local interest about which the student's community is talking and thinking at the time are especially valuable for this impromptu work. Subjects which have come up during the week in the history and literature classes may also be utilized in this work. The following are printed merely to show the range and character of subjects that may be employed in this connection. They are necessarily general in character, whereas the actual subjects given should be specific. The instructor will be able to supplement this list with other subjects of more immediate interest and better adapted to the grade and attainments of his class. A choice of subjects should, if possible, be offered at all times.

1. Why do many dislike the study of rhetoric?
2. Advantages of literary societies.
3. Proper observance of Sunday by students.
4. Manners in the classroom.
5. Advantages of the work in manual training.
6. What does the school most need? Reasons.
7. How may a student best divide his time?
8. Some of the uses of writing frequently.
9. Why we lost the last ball game.
10. Why I like or dislike the last book I read.
11. A defence of Shylock.
12. Arguments against long examinations.

The work which the class may be doing in other branches of study will frequently suggest numerous themes for im-

promptus. Thus, if the composition class is also working in English history, themes like the following may occasionally be given:—

1. Life of our ancestors in Germany.
2. How our ancestors punished crime.
3. Roman influences in England.
4. A description of the Conqueror's reforms.
5. Wat Tyler's Rebellion.
6. The scene at Runnymede.
7. The work of the Star-chamber.
8. The story of Mary Queen of Scots.
9. Jack Cade's Rebellion.
10. Story of Thomas à Becket.
11. Richard and the princes.
12. The Royal Oak.
13. The Spanish Armada.

Thus, too, if the composition class is also doing work in reading and studying English authors or American authors, themes in abundance may be chosen in the direct line of their work. To illustrate; a class studying Longfellow, and reading some of his poems, might properly be given themes like the following:—

1. Longfellow at Bowdoin and at Harvard.
2. The great sorrow of Longfellow's life.
3. How Edgar A. Poe regarded Longfellow.
4. A description of Longfellow's home.
5. The story of the children's armchair.
6. Longfellow's friends.
7. The main points of *Morituri Salutamus*.
8. Longfellow's travels.
9. The story of Evangeline.
10. The story of Miles Standish.
11. The story of one of the *Tales of a Wayside Inn*.
12. Longfellow's ideas of slavery.
13. A scene from *Hiawatha*.

Subjects for short impromptus in narration and description are found in abundance. The writing of such paragraphs constitutes the greater part of the work of newspaper men, and, indeed, of almost all writing, and a large amount of such practice should be given. The list appended will suggest the class of subjects suitable for this work. Others of more local interest should be provided.

1. A description of a sleighride.
2. A report of the last lecture I heard.
3. How I spent the holidays.
4. The coasting party.
5. A description of the ball game.
6. Antics of a fountain pen.
7. The new building.
8. Views from my window.
9. The room in which we recite.
10. The reading room.
11. A day camping.
12. My experience at fishing.
13. A personal adventure.
14. Loss of a trunk.
15. A visit to an art gallery.
16. A visit to a machine shop.
17. Below the falls at Niagara.
18. A report of the last concert.
19. An historical incident.
20. A story from General Grant's life.
21. A letter describing my school life.
22. A report of last Sunday's sermon.

Reproductions.

It is advisable, in beginning this work, for the instructor, after having read the selection, to develop with the class an orderly outline of topics to be followed by all. This will be found advantageous until the habit of detecting the principal points of a selection has been formed, when each

student may be left to make his own selection of topics. The following directions will be helpful to the student in making his outline: (1) Select but few general topics and those the main ideas of the piece read, (2) express each topic briefly and clearly, (3) do not repeat the same idea in two or more places, (4) see that none of the main points are omitted, (5) rearrange the topics selected, so that the order will be natural.

The following contain selections or are themselves of suitable length for reading by the instructor, outlining, and reproduction by the class within the limits of a recitation hour:—

1. Selections from Irving's Sketch-Book.
2. Anderson's Historical Reader.
3. Swinton's Studies in English Literature.
4. Readings from English History, by J. R. Green.
5. The Student's Reader, by Richard Edwards.
6. Hawthorne's Wonder-Book and Tanglewood Tales.
7. Hawthorne's Twice-Told Tales.
8. Garnett's English Prose from Elizabeth to Victoria.
9. Genung's Rhetorical Analysis.
10. Cathcart's Literary Reader.
11. Andrew Lang's Letters to Dead Authors.
12. Hamerton's Intellectual Life.
13. Parton's Life of Jackson.
14. Dickens's Pickwick Papers,— short stories in Vol. I., chaps. 3, 6, 11, 13, 14, portraits in chaps. 15, 17, 21, 25, others in Vol. II.
15. Irving's Tales of the Alhambra.
16. Addison's Vision of Mirza.
17. Burroughs's Birds and Bees.
18. Lincoln's Gettysburg Address.
19. Lowell's Vision of Sir Launfal.
20. Lowell's The Singing Leaves.
21. Matthew Arnold's The Forsaken Merman.
22. Whittier's Skipper Ireson's Ride.
23. Bryant's Ode to a Waterfowl.

24. Holmes's Chambered Nautilus.
25. Burns's Cotter's Saturday Night.
26. Burns's John Barleycorn.
27. Longfellow's Bell of Atri.
28. Leigh Hunt's Abou Ben Adhem.
29. Whittier's Voices of Freedom.
30. Whittier's Pipes at Lucknow.
31. Whittier's Ballads.
32. Longfellow's Shorter Poems.
33. The Humbler Poets.
34. Proctor's Half-hours with the Stars.
35. Lamb's Tales from Shakespeare.
36. Scudder's Book of Folk Stories.
37. Lanier's The Boy's King Arthur.
38. Lanier's The Boy's Percy.
39. Knox's Boy Travellers.
40. Burke's Speeches.
41. Studies from Euripides. (Morley's Univ. Libr.)
42. Hawthorne's Grandfather's Chair.
43. Thompson's Green Mountain Boys.
44. Gray's How Plants Behave.
45. Landor's Imaginary Conversations.
46. Bulwer's Last Days of Pompeii.
47. Macaulay's Lays of Ancient Rome.
48. Tennyson's Sir Galahad.
49. Whittier's Tent on the Beach and Snow-Bound.
50. Scott's Tales of a Grandfather.
51. Church's Story of the Iliad.
52. Church's Story of the Æneid.
53. Hanson's Stories from Vergil.
54. Church's Stories from Homer.
55. Winchell's Sketches of Creation.
56. Church's Roman Life in the Days of Cicero.
57. Bret Harte's Luck of Roaring Camp.
58. Selections from Plutarch's Lives.
59. Selections from Pepys's Diary.
60. Headley's Napoleon and His Marshals.
61. Thackeray's Roundabout Papers.
62. Gayley's Classic Myths in English Literature.

Paraphrases and Abstracts.

(Outside Work.)

The following list is made up of books containing chapters especially adapted to this work, and of articles, or essays, in which the plan of construction is prominent and admirable. The selections are too long for reading in class and are intended for special assignment as outside work, a written paraphrase, abstract, or outline to be presented in class by the student.

1. Parsons. The Saloon in Society. Atlantic, 59: 86.
2. Cable. The Freedman's Case in Equity. Century, 7: 409.
3. Cable. The Silent South. Century, 8: 674.
4. Landor. Steele and Addison. Works, Vol. 5.
5. De Foe. The Fire of London.
6. Johnson. Life of Addison.
7. Macaulay. Essay on History.
8. Quincy. Invasion of Canada. Speeches, p. 355.
9. Sumner. Are We a Nation? Works, 12: 191.
10. Sumner. No Property in Man. Works, 8: 359.
11. Sumner. Duties of Massachusetts. Works, 3: 121.
12. Everett. American Literature. Orations, 1.
13. Webster. The Constitution not a Compact. Works, 3.
14. Lowell. The Independent in Politics. Essays, 295.
15. Walker. Socialism. Scribner (N. S.), 1: 107.
16. Lowell. Democracy. p. 3-42.
17. Macaulay. On the Athenian Orators.
18. Short. Claims to the Discovery of America. Galaxy, 20: 50.
19. Fiske. The Federal Union. Harper, 70: 407.
20. Higginson. The Era of Good Feeling. Harper, 68: 936.
21. Kingsley. The Fount of Science. Nat'l Sermons, 108-133.
22. George Eliot. Address to Working Men. Essays, 322.
23. Whately. Historic Doubts Relative to Napoleon. p. 11-85.
24. Dawes. An Unknown Nation. Harper, 76: 598.
25. Warner. Comments on Canada. Harper, 78: 520.
26. Sill. Should a College Educate? Atlantic, 56: 207.
27. White. On Reading Shakespeare. Galaxy, 22: 518.

28. House. *The Thralldom of Japan*. Atlantic, 60:721.
29. Mulford. *The Object of a University*. Atlantic, 58:757.
30. Powell. *The Failure of Protection*. Fraser, 104:99.
31. Froude. *The Book of Job*. Short Studies, 1:228.
32. Howell. *Strikes*. Fraser, 101:118.
33. Black. *The Electoral Conspiracy*. No. Am., 125:1.
34. White. *Popular Pie*. Galaxy, 18:532.
35. White. *Americanisms*. Galaxy, 24:376.
36. Gladstone. *Kin beyond Sea*. Gleanings, 1:203.
37. Gladstone. *Aggressions on Egypt*. Gleanings, 4:341.
38. Gladstone. *Work of Universities*. Gleanings, 7:1.
39. Gladstone. *Wedgwood*. Gleanings, 2:181.
40. Froude. *England's War*. Short Studies, 2:382.
41. Froude. *Party Politics*. Short Studies, 3:309.
42. Freeman. *George Washington*. Greater Greece, etc., 62.
43. Green. *Æneas*. Studies, etc., 227.
44. Welles. *History of Emancipation*. Galaxy, 14:838.
45. Coan. *The Value of life*. Galaxy, 15:751.
46. Spencer. *Philosophy of Style*. Essays, 9.
47. Sumner. *Politics in America*. No. Am., 122:47.
48. Roosevelt. *Recent Criticism of America*. Murray's Mag., 4:289.
49. Arnold. *General Grant*. Murray's Mag., 1:130.
50. Allen. *Land-owning and Copyright*. Fraser, 102:343.
51. Howell. *Trades Unions*. Fraser, 99:22.
52. Arnold. *Introduction to Wordsworth's Poems*.
53. Arnold. *Literature and Dogma*.
54. Arnold. *Introduction to Johnson's Chief Lives*.
55. Arnold. *Introduction to Ward's English Poets*.
56. Taine. *Introduction to History of English Literature*.
57. De Quincey. *Essay on English Language*. Works, 3.
58. Fiske. *Manifest Destiny*. Essays.
59. Tyndall. *Scientific Use of the Imagination*.
60. Bagehot. *Physics and Politics*.
61. Bagehot. *The English Constitution and Other Essays*.
62. Lecky. *History of Rationalism*.
63. Mill. *Dissertations and Discussions*.
64. Fiske. *Darwinism and Other Essays*.
65. Pater. *Appreciations*.

66. Cleveland. The Venezuelan Boundary Controversy. Century, 62:283 and 405.
67. Matthews. The Simplification of English Spelling. Century, 62:617.
68. Winchester. John Wesley. Century, 66:389 and 492.
69. Parsons. The Panama Canal. Century, 71:138.
70. Bolles. The Rights and Methods of Labor Organizations. No. Am., 176:410.
71. An American Business Man. The Monroe Doctrine a Bar to Civilization. No. Am., 176:518.
72. Charlton. Canada and Reciprocity. No. Am., 178:205.
73. Crichfield. The Panama Canal from a Contractor's Standpoint. No. Am., 180:74.
74. Beach. Educational Reciprocity. No. Am., 183:611.
75. Meade. The Coal Supremacy of the United States. Forum, 30:220.
76. Hamlin. A Plea for Architectural Studies. Forum, 31:626.
77. Ayers. Color Blindness in Art. Cent., 73:876.
78. Van Dyke. The Americanism of Washington. Harper, 113:770.
79. Wyckoff. Some Phases of Trade Unionism. Scribner, 34:495.

Rhetorical Analysis.

1. Let each student read one of the stories, essays, or speeches referred to in the list below. The essays and speeches will be the best to begin the work with.

2. As he reads he should write in his note-book, (1) the theme of each paragraph; (2) the function of each paragraph, whether transitional, directive, amplifying, illustrative, etc.; (3) he should note what bearing each paragraph has upon the subject of the whole selection and how it carries forward the plan as a whole; (4) he should make from his notes a connected synopsis of the selection.

3. At a subsequent meeting of the class, the members report, the selections are reproduced orally from the synopsis, and any paragraph whose function could not be deter-

mined is read in full and criticised or explained by the class.

4. In the case of the longer selections, report the main points and make a synopsis of the whole selection ; but determine the rhetorical functions of only a reasonable number of the paragraphs. The work may be done piecemeal, the student reporting a part of his analysis from week to week. Copy and bring into class for criticism and discussion whole paragraphs about which there is doubt when read.

5. For the first exercise let all the class analyze the same speech or essay.

1. Stories.

1. Aldrich. *Marjorie Daw*. *Atlan.*, 31 : 407.
2. Hawthorne. *The Gentle Boy*.
3. Higginson. *A Charge with Prince Rupert*. *Atlan.*, 3 : 725.
4. Hale. *The Man Without a Country*. *Atlan.*, 12 : 635.
5. Jewett. *The Shore House*. *Atlan.*, 32 : 358.
6. Eggleston. *Gunpowder Plot*. *Scribner*, 2 : 252.
7. Davis. *Life in the Iron Mills*. *Atlan.*, 7 : 430.
8. Hale. *My Double and How He Undid Me*. *Atlan.*, 4 : 356.
9. Higginson. *The Puritan Minister*. *Atlan.*, *Essays*, 191.
10. Howells. *A Pedestrian Tour*. *Atlan.*, 24 : 591.
11. Higginson. *A Night in the Water*. *Atlan.*, 14 : 393.
12. Burroughs. *Tragedies of the Nests*. *Century*, 4 : 680.
13. Burroughs. *Signs and Seasons*. *Century*, 3 : 672.
14. Bishop. *Braxton's New Art*. *Century*, 6 : 871.
15. Bunner. *The Red Silk Handkerchief*. *Century*, 6 : 275.
16. Stockton. *Wreck of the Thomas Hyke*. *Century*, 6 : 587.
17. Janvier. *Orpiment and Gamboge*. *Century*, 7 : 397.
18. Foote. *A Cloud on the Mountain*. *Century*, 9 : 28.
19. Jackson. *The Mystery of William Rütter*. *Century*, 9 : 103.
20. Boyesen. *A Child of the Age*. *Century*, 9 : 177.
21. Clemens. *The Private History of a Campaign that Failed*. *Century*, 9 : 193.
22. Matthews. *Perturbed Spirits*. *Century*, 10 : 74.
23. Page. *A Soldier of the Empire*. *Century*, 10 : 948.

24. Harte. Left out on Lone Star Mountain. Longm., 3: 259.
25. Dodge. Pursuit of Knowledge under Difficulties. Atlan., 5: 272, 417.
26. Thanet. Day of the Cyclone. Scribner (N. S.), 3: 350.
27. Haggard. Maiwa's Revenge. Harper, 77: 181.
28. Harte. An Apostle of the Tules. Longm., 1885: 67.
29. Wilson. Tale of Expiation. Recreations of Christopher North, p. 33.
30. Aldrich. A Midnight Fantasy. Atlan., 35: 385.
31. Phelps. In the Gray Goth. Atlan., 6: 587.
32. Jewett. Deephaven Cronies. Atlan., 36: 316.
33. James. The Last of the Valerii. Atlan., 33: 169.
34. Taylor. Who was She? Atlan., 34: 257.
35. Stockton. Our Story. Century, 4: 762.
36. Aldrich. A Struggle for Life. Atlan., 20: 56.
37. A Story of Assisted Fate. Atlan., 55: 58.
38. Taylor. A Week on Capri. Atlan., 21: 740.
39. Howells. A Shaker Village. Atlan., 37: 699.
40. Lowell. A Pocket Celebration of the Fourth. Atlan., 2: 374.
41. Hawthorne. Ethan Brand. (In the Snow Image, etc.)
42. Cable. Don Joaquin. Harper, 52: 281.
43. McCarthy. Wanted — A Soul. Harper, 22: 549.
44. Woolson. Miss Vedder. Harper, 58: 590.
45. Davis. A Story of the Plague. Harper, 58: 443.
46. Stockton. The Transferred Ghost. Century, 2: 43.
47. McDonald. The Portent. Cornh., 1: 617, 670; 2: 74.
48. Gray. The Silver Casket. Murray's Mag., 2: 203.
49. Hardy. The Waiting Supper. Murray's Mag., 3: 42, 199.
50. Appleton. A Half-Life and Half a Life. Atlantic Stories.
51. Whelpley. The Denslow Palace. Atlantic Stories.
52. Cooke. Miss Lucinda. Atlantic Stories.
53. Hale. The Queen of the Red Chessmen. Atlantic Stories.
54. Nordhoff. Elkanah Brewster's Temptation. Atlantic Stories.
55. Chesbro. Victor and Jacqueline. Atlantic Stories.
56. Arnold. Why Thomas Was Discharged. Atlantic Stories.
57. Lowell. A Raft that No Man Made. Atlantic Stories.
58. O'Brien. The Diamond Lens. Atlantic Stories.
59. Jewett. Marsh Rosemary. Atlan., 57: 590.

60. De Quincey. Joan of Arc.
61. Thackeray. The Fatal Boots.
62. Craddock. His Day in Court. Harper, 76:56.
63. Matthews. A Secret of the Sea. Harper, 71:78.
64. Bishop. Choy Susan. Atlan., 54:1.
65. Hawthorne. Ken's Mystery. Harper, 67:925.
66. Jewett. King of Folly Island. Harper, 74:10.
67. Frederic. Brother Angelus. Harper, 73:517.
68. Craddock. Lonesome Cove. Harper, 72:128.
69. Reade. Tit for Tat. Harper, 66:251.
70. Boyesen. A Dangerous Virtue. Scribner, 21:745.
71. Boyesen. The Man who Lost his Name. Scribner, 12:808.
72. Clemens. A Curious Experience. Century, 1:35.
73. Phelps. The Tenth of January. Atlan., 21:345.
74. Bishop. The Brown-Stone Boy. Atlan., 55:330.
75. Taylor. Friend Eli's Daughter. Atlan., 10:99.
76. Thackeray. Bluebeard's Ghost.
77. James. The Romance of Certain Old Clothes.
78. Aldrich. A Rivermouth Romance. Atlan., 30:157.
79. Dickens. Wreck of the Golden Mary.
80. Dickens. George Silverman's Explanation.
81. Mitchell. A Comedy of Conscience. Century, 61:323.
82. Phelps. Féé. Century, 61:671.
83. Page. Bred in the Bone. Century, 64:331.
84. Norris. A Lost Story. Century, 66:371.
85. Deland. The White Feather. Century, 68:440.
86. London. The Gold Cañon. Century, 71:117.
87. Rice. The Wild Oats of a Spinster. Century, 72:323.
88. Briscoe. His Prerogative. Harper, 107:197.
89. Deland. Amelia. Harper, 107:384.
90. Freeman. The Butterfly. Harper, 107:441.
91. Deland. The Note. Harper, 107:497.
92. Deland. An Exceeding High Mountain. Harper, 107:893.
93. Twain. A Dog's Tale. Harper, 108:11.
94. Freeman. The Revolt of Sophia Lane. Harper, 108:20.
95. Benedict. A Portrait by Collyer. Harper, 114:792.
96. Howells. The Eidolons of Brooks Alford. Harper, 113:387.
97. Conrad. An Anarchist. Harper, 113:406.
98. Phelps. Unemployed. Harper, 113:904.

99. Pyle. *A Life for a Life*. Scribner, 27 : 61.
100. Van Dyke. *The Light that Failed* not. Scribner, 27 : 405.
101. James. *The Tone of Time*. Scribner, 28 : 624.
102. Davis. *A Derelict*. Scribner, 30 : 131.
103. Smith. *The Turquoise Cup*. Scribner, 30 : 671.
104. Davis. *The Bar Sinister*. Scribner, 30 : 307.
105. Kipling. *Wireless*. Scribner, 32 : 129.
106. Barnes. *The String of Pearls*. Scribner, 32 : 305.
107. Williams. *The Burglar and the Lady*. Scribner, 34 : 173.
108. Wharton. *The Descent of Man*. Scribner, 35 : 315.
109. Tompkins. *The Boy Joke*. Scribner, 41 : 107.
110. Smith. *What Really Happened*. Scribner, 40 : 156.
111. Page. *A Brother to Diogenes*. Scribner, 39 : 290.
112. Thackeray. *Rebecca and Rowena*. In *Christmas Books*.
113. Bishop. *One of the Thirty Pieces*. Atlan., 37 : 43.
114. Hale. *The Modern Psyche*. Harper, 51 : 885.
115. Stevenson. *The Merry Men*.
116. Lamb. *Adventures of Ulysses*.
117. Pyle. *Stephen Wycherley*. Harper, 75 : 56.
118. Woolson. *A Flower of the Snow*. Galaxy, 17 : 76. .

2. Essays, Speeches, Sketches.

1. *Representative British Orations*. 3 vols.
2. *Representative American Orations*. 3 vols.
3. Huntington. *A Plea for Railway Consolidation*. No. Am., 153 : 272.
4. Livermore. *Coöperative Womanhood in the State*. No. Am., 153 : 283.
5. Douglass. *Hayti and the United States*. No. Am., 153 : 337.
6. Bryce. *Thoughts on the Negro Problem*. No. Am., 153 : 641.
7. Luce. *Benefits of War*. No. Am., 153 : 672.
8. Powderly. *The Workingman and Free Silver*. No. Am., 153 : 728.
9. Hubert. *The New Talking Machines*. Atlan., 63 : 256.
10. Parkman. *The Acadian Tragedy*. Harper, 69 : 877.
11. Starbuck. *Hawthorne*. Andover Review, 7 : 31.
12. Phelps. *Shylock vs. Antonio*. Atlan., 57 : 463.

13. Long. *Of Style. An Old Man's Thoughts.*
14. Locksley Hall and Sixty Years After. *Poet Lore*, Jan. 1893.
15. Davis. *Shakespeare's Miranda and Tennyson's Elaine.* *Poet Lore*, Jan. 1893.
16. Stoddard. *The English Laureates.* *Cosmop.* Jan. 1893.
17. Billson. *The English Novel.* *Westminster Rev.* Jan. 1893.
18. Rogers. G. W. *Curtis and Civil Service Reform.* *Atlan.* Jan. 1893.
19. Johnson. *The Transformation of Energy.* *Westmin. Rev.* Dec. 1892.
20. White. *Homes of the Poor.* *Chautauquan*, Jan., 1893.
21. Bartlett. *The Prison Question.* *Am. Jour. Politics*, Jan. 1893.
22. Higginson. *Boston.* *St. Nicholas*, Jan. 1893.
23. Acworth. *Railway Mismanagement.* *19th Cent.* Dec. 1892.
24. Brooke. *Tennyson.* *Contemp. Rev.* Dec. 1893.
25. Macé. *Universal Suffrage in France.* *No. Am.* Jan. 1893.
26. Dodge. *A Bible Lesson for Herbert Spencer.* *No. Am.* Jan. 1893.
27. Williams. *The Kindergarten Movement.* *Century*, Jan. 1893.
28. Flower. *Are We a Prosperous People?* *Arena*, Jan. 1893.
29. Hadley. *Jay Gould and Socialism.* *Forum*, Jan. 1893.
30. Campbell. *Women Wage Earners.* *Arena*, Jan. 1893.
31. Hadley. *Ethics as a Political Science.* *Yale Rev.* Nov. 1892.
32. Gosse. *Tennyson.* *New Rev.* Nov. 1892.
33. Kingsley. *English Literature.* *Lit. and Gen. Essays*, 245.
34. Repplier. *Benefits of Superstition.* *Books and Men*, 33.
35. Dawkins. *Settlement of Wales.* *Fort. Rev.* Oct. 1892.
36. Edmunds. *Politics as a Career.* *Forum*, Dec. 1892.
37. Scudder. *The Place of College Settlements.* *Andover Rev.* Oct. 1892.
38. Adams. *Municipal Government.* *Forum*, Nov. 1892.
39. Andrews. *Are there too Many of Us.* *No. Am.* Nov. 1892.
40. Mathews. *Two Studies of the South.* *Cosmop.* Nov. 1892.
41. Cable. *Education for the South.* *Cosmop.* Nov. 1892.
42. Walsh. *The Ethics of Great Strikes.* *No. Am.* Oct. 1892.
43. Gunsaulus. *The Ideal of Culture.* *Chautauquan*, Oct. 1892.

44. Stoddard. James Russell Lowell. Lippincott, Oct. 1892.
45. Garner. Monkey's Academy in Africa. New Rev. Sept. 1892.
46. Lowell. Old English Dramatists. Harper, June-Sept. 1892.
47. Patmore. Three Essayettes. Fort. Rev. July 1892.
48. Adams. Some Recent Novels. Fort. Rev. July 1892.
49. Johnson. The First University. Westmin. Rev. Sept. 1892.
50. Flower. The Menace of Plutocracy. Arena, Sept. 1892.
51. Habberton. Social Science in Business Life. Chautauquan, Sept. 1892.
52. Besant. Literature as a Career. Forum, Aug. 1892.
53. Farrar. Shaftesbury's Work among the London Poor. Meth. Mag. Aug. 1892.
54. Woodbury. Shelley's Work. Century, Aug. 1892.
55. Repplier. Wit and Humor. Atlan. Dec. 1892.
56. Fowler. Whittier and Tennyson. Arena, Dec. 1892.
57. Gladden. The Problem of Poverty. Century, Dec. 1892.
58. Smith. Arnold of Rugby. Educ. Rev. Dec. 1892.
59. Nevinson. Goethe as a Minister of State. Contemp. Rev. Nov. 1892.
60. Gladstone. Did Dante Study in Oxford? Nineteenth Cent. June 1892.
61. Schwatka. Land of the Living Cliff Dwellers. Century, June 1892.
62. Bellamy. Progress of Nationalism in the United States. No. Am. June 1892.
63. Bigelow. Bismarck. Contemp. Rev. May 1892.
64. Parke. How General Gordon was Really Lost. Nineteenth Cent. May 1892.
65. Eddy. My Business Partner—the Government. Forum, May 1892.
66. Tyndall. Coast Protection. New Rev. April 1892.
67. Mooney. Catholic Controversy about Education. Educ. Rev. March 1893.
68. Hanus. The Influence of Comenius. Educ. Rev. March 1892.
69. Gladden. The Plain Path of Reform. Charities Review, April 1892.
70. Delboef. Criminal Suggestion by Hypnotism. Monist, April 1892.

71. Bradley. Patrick Henry. Macmillan's Mag. March 1892.
72. Scudamore. Egypt and the late Khedive. Blackwood's, Feb. 1892.
73. Gilder. Paderewski. Century, March 1892.
74. Hubbard. The Tax on Barbarism. N. E. and Yale Rev. March 1892.
75. Buel. The Louisiana Lottery. Century, Feb. 1892.
76. White. Suppression of Lotteries. Forum, Feb. 1892.
77. The Short Story. Atlan. Feb. 1892.
78. Edmunds. Perils of our National Elections. Forum, Feb. 1892.
79. Tolman. Studies in Macbeth. Atlan. Feb. 1892.
80. Dodge. Progress in Agriculture. Amer. Agric. Jan. 1892.
81. Gale. The Marble Faun Interpreted. N. E. and Yale Rev. Jan. 1892.
82. Boyesen. W. D. Howells and his Work. Cosmop. Feb. 1892.
83. Arnold. Love and Marriage in Japan. Cosmop. Feb. 1892.
84. Atkinson and Cabot. Personal Liberty. Pop. Science Mo. Feb. 1892.
85. Adams. Rise and Fall of Fonseca. Cosmop. Feb. 1892.
86. Goodwin. English and American Schoolboys. School and College, Feb. 1892.
87. Macgregor. Socialism. Bib. Sac. Jan. 1892.
88. Walker. How a Bill presented in Congress becomes a Law. Chautauquan, Feb. 1892.
89. Davies. Compulsory Education. Westminster Rev. Feb. 1892.
90. Earle. The Study of English. Forum, March 1892.
91. Cox. Men of '61. Why they fought. Atlan. March 1892.
92. Lathrop. John Boyle O'Reilly. Century, Dec. 1891.
93. Lowell. Shakespeare's Richard III. Atlan. Dec. 1891.
94. Sears. Football — Sports and Training. No. Am. Rev. Dec. 1891.
95. James. James Russell Lowell. Atlan. Jan. 1892.
96. Powell. A World-wide Republic. Arena, Jan. 1892.
97. Stedman. Juliet's Runaway. Poet Lore, Jan. 1892.
98. Mills. General Booth's Experiment. Unitar. Rev. Dec. 1891.

99. Walton. A Brief for Ophelia. Poet Lore, Nov. 1891.
 100. Handy. Negro Superstitions. Lippincott, Dec. 1891.
 101. Freeman. Dangers to the Peace of Europe. Forum, Nov. 1891.
 102. Benton. Lowell's Americanism. Century, Nov. 1891.
 103. Potter. The Profit of Good Country Roads. Forum, Nov. 1891.
 104. Atkinson. Free Coinage of Silver. Forum, Oct. 1891.
 105. Farrar. An English Estimate of Lowell. Forum, Oct. 1891.
 106. Gosse. Rudyard Kipling. Century, Oct. 1891.
 107. Repplier. The Oppression of Notes. Atlan. Aug. 1891.
 108. Clark. Public Life. Forum, July 1891.
 109. McCracken. Six Centuries of Self-Government. Atlan. Aug. 1891.
 110. Walker. Immigration and Degradation. Forum, Aug. 1891.
 111. Thatcher. The Failure of the Jury System. No. Am. Rev. Aug. 1891.
 112. Dilke. Trades Unions for Women. No. Am. Rev. Aug. 1891.
 113. Hurlbut. Reciprocity and Canada. No. Am. Rev. Oct. 1891.
 114. Shaler. Nature of the Negro. Arena, Dec. 1891.
 115. Mathews. The Whole Duty of Critics. New Rev. Nov. 1890.
 116. Martin. The Chinese as They see Us. Forum, Feb. 1891.
 117. Gosse. Influence of Democracy on Literature. Contemp. Rev. Apr. 1891.
 118. Osgood. Political Ideas of the Puritans. Pol. Science Quart. March 1891.
 119. Rainsford. What can We Do for the Poor? Forum, Apr. 1891.
 120. McCracken. Arnold Winkelreid. Atlan. Apr. 1891.
 121. Rice. The Example of a Great Life. No. Am. Rev. Apr. 1891.
 122. Morris. New Africa. Lippincott, Apr. 1891.
 123. Nelson. Town and Village Government. Harper, June 1891.
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125. Walker. Colored Race in the United States. Forum, July 1891.
126. Buckley. Christianity and Socialism. Harper, July 1891.
127. Dewey. Poetry and Philosophy. Andover Rev. Aug. 1891.
128. Caylor. Theory and Introduction of Curve Pitching. Outing, Aug. 1891.
129. Blum. The Russia of To-day. Arena, May 1891.
130. Rouss. Cash vs. Credit. Belford's Mag. March 1891.
131. Spreckels. The Future of the Sandwich Islands. No. Am. Rev. March 1891.
132. Salter. The Problem of the Unemployed. New Eng. Mag. March 1891.
133. Stark. Silver Coinage. Arena, Jan. 1891.
134. Shearman. The Coming Billionaire. Forum, Jan. 1891.
135. Shaler. Individualism in Education. Atlan. Jan. 1891.
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137. McCracken. Legend of William Tell. Atlan. Nov. 1890.
138. Gladden. The Embattled Farmers. Forum, Nov. 1890.
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140. Tilly. The Shibboleth of Public Opinion. Forum, Nov. 1890.
141. Stoddard. Thomas Buchanan Read. Lippincott, Feb. 1891.
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143. Roosevelt. An Object Lesson in Civil Service Reform. Atlan. Feb. 1891.
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146. Woods. University Extension in England. Andover Rev. March 1891.
147. Coxe. Do we Hate England? Forum, March 1891.
148. Danziger. Labor Unions and Strikes in Ancient Rome. Cosmop. March 1891.
149. Graham. Supposed Tendencies to Socialism. Pop. Science Mo. March 1891.
150. Child. The Argentine Capital. Harper, March 1891.

392 *EXERCISES IN RHETORICAL ANALYSIS.*

151. Roosevelt. Fellow-feeling as a Political Factor. Century, 59:466.
152. Macy. Tolstoi's Moral Theory of Art. Century, 60:298.
153. Strong. In Samoa with Stevenson. Century, 63:657.
154. Burroughs. Literary Values. Century, 63:853.
155. Gosse. Mr. Swinburne. Century, 64:101.
156. Gilder. A Romance of the Nineteenth Century. Century, 70:918.
157. Gosse. The Patron in the Eighteenth Century. Harper, 107:3.
158. Bacon. Industrial Education in the South. Harper, 107:659.
159. Woodberry. The South in American Letters. Harper, 107:735.
160. Matthews. An Apology for Technic. No. Am. 180:868.
161. Bonsal. A Latin-American Type. No. Am. 176:747.
162. Mabie. The Work of Mrs. Humphry Ward. No. Am. 176:481.
163. Beers. The English Drama of To-day. No. Am. 180:746.
164. James. Boston. No. Am. 182:333.
165. Lee. Tolstoy as a Prophet. No. Am. 182:524.
166. Stedman. Poe, Cooper, and the Hall of Fame. No. Am. 135:801.
167. Reinsch. Governing the Orient on Western Principles. Forum, 31:387.
168. Reid. Li Hung Chang. A Character Sketch. Forum, 32:723.
169. Windmiller. Protection against Fires and Faulty Construction. Forum, 36:273.
170. Rice. An Effort to Suppress Noise. Forum, 37:352.
171. Ellis. The Home of the Holy Grail. Harper, 114:747.
172. Martin. The Habits of the Sea. Harper, 113:205.
173. Brownell. John Ruskin. Scribner, 27:502.
174. Harper. Balzac. Scribner, 27:617.
175. Howells. A Personal Retrospect of James Russell Lowell. Scribner, 28:363.
176. Brownell. George Eliot. Scribner, 28:711.
177. Matthews. The English Language in America. Scribner, 30:105.

178. Brownell. Matthew Arnold. Scribner, 30: 105.
179. Matthews. The Literary Merit of our Latter-day Drama. Scribner, 34: 607.
180. Mott. Three Days on the Volga. Scribner, 37: 297.

Supplementary Reading.

The following books and articles are suggested for reading in connection with the study of the text: —

1. Theory of Rhetoric and Composition.

a. General.

- Lewes. *Principles of Success in Literature*.
 Palmer. *Self-Cultivation in English*.
 Wendell. *English Composition*.
 Higginson. *Hints on Writing and Speech-making*.
 Bates. *Talks on Writing English*. (1st and 2d Series.)
 Minto. *Plain Principles of Prose Composition*.
 Masson. *Genius and Discipline*. Macmillan's Magazine, 7: 81.
 Wilson. *On an Author's Choice of Company*. Century, 51: 775.
 Bainton. *Art of Authorship*.
 Bain. *Original Composition*. In *Practical Essays*, p. 253.
 Bain. *James Mill. A Biography*.
 Hill. *Our English*.
 Spencer. *Philosophy of Style*.
 Stevenson. *On Style*. Contemporary Magazine, 47: 458.
 Stevenson. *A College Magazine*.
 Pater. *Style*. In *Appreciations*.
 De Quincey. *Essay on Style*.
 Harrison. *On Style in English Prose*. 19th Century, June, 1898.

b. Description.

- Alexander and Libby. *Composition from Models*, pp. 119-294.
 Bain. *English Composition and Rhetoric* (2-vol. edition), Vol. 1, pp. 263-310.
 Baldwin. *Specimens of Prose Description*.
 Baldwin. *College Manual of Rhetoric*, Chap. 6.

- Bates. *Talks on Writing English*, Chaps. 14, 15.
 Cairns. *The Forms of Discourse*, pp. 113-169.
 Day. *Art of Discourse*, pp. 78-82.
 Fletcher and Carpenter. *Theme-Writing*, pp. 33-63.
 Gardiner. *The Forms of Prose Literature*, pp. 154-170.
 Genung. *Handbook of Rhetorical Analysis*, pp. 36-47, 56-63, 156-184.
 Genung. *Outlines of Rhetoric*, pp. 250-256.
 Genung. *The Working Principles of Rhetoric*, pp. 477-510.
 Hale. *Constructive Rhetoric*, pp. 35-67.
 Hart. *Handbook of English Composition*, Pt. 1, Chap. 6.
 Hill, A. S. *Principles of Rhetoric* (revised edition), pp. 249-280.
 Hill, D. J. *Science of Rhetoric*, pp. 75-85.
 Lewis. *First Book in Writing English*, pp. 275-278.
 McElroy. *Structure of English Prose*, pp. 299-306.
 Mead. *Elementary Composition and Rhetoric*, pp. 143-156.
 Minto. *Manual of English Prose Literature*, pp. 26, 72, 115, 169.
 Newcomer. *English Composition*, pp. 47-108.
 Tompkins. *Science of Discourse* (revised edition), pp. 61-92.

Some entertaining passages on learning to write description will be found in Robert Louis Stevenson's *A College Magazine*, in *Memories and Portraits*.

For discussions of certain problems of description, the student may be referred to Lessing's *Laokoön*, to E. L. Walter's paper entitled *Lessing on the Boundaries of Poetry and Painting*, and to Royce's article *Some Recent Studies on Ideas of Motion*, in *Science* for November 30, 1888.

c. Narration.

- Alexander and Libby. *Composition from Models*, pp. 15-118.
 Bain. *English Composition and Rhetoric* (2-vol. edition), pp. 46-47, 50-51.
 Baldwin. *College Manual of Rhetoric*, Chap. 5.
 Bates. *Talks on Writing English*, pp. 210-257.
 Brewster. *Studies in Structure and Style*, pp. 1-48.
 Brewster. *Specimens of Narration* (Introduction).
 Cairns. *The Forms of Discourse*, pp. 58-112.
 Day. *Art of Discourse*, pp. 70-77.

- Fletcher and Carpenter. *Theme-Writing*, pp. 64-86.
 Gardiner. *The Forms of Prose Literature*, pp. 120-153.
 Genung. *Handbook of Rhetorical Analysis*, pp. 187-224.
 Genung. *Outlines of Rhetoric*, pp. 257-262.
 Genung. *The Working Principles of Rhetoric*, pp. 511-553.
 Hale. *Constructive Rhetoric*, pp. 17-34.
 Hart. *Handbook of English Composition*, Pt. 1, Chap. 5.
 Hill, A. S. *Principles of Rhetoric* (revised edition), pp. 281-299.
 Hill, D. J. *Science of Rhetoric*, pp. 86-94.
 McElroy. *Structure of English Prose*, pp. 296-299.
 Matthews. *The Philosophy of the Short Story*. (In *Pen and Ink*.)
 Mead. *Elementary Composition and Rhetoric*, pp. 156-162.
 Minto. *Manual of English Prose*, pp. 27, 74, 118, 173.
 Newcomer. *English Composition*, pp. 15-46.
 Tompkins. *Science of Discourse*, pp. 79-106.

The following references bear more especially on the technique of narrative:—

- Aristotle. *Poetics*. (Wharton's or Butcher's translation.)
 Barrett. *Short Story Writing*.
 Besant. *Art of Fiction*.
 George Eliot. *Story Telling*. (In *Leaves from a Note-Book*.)
 Freytag. *Technique of the Drama*, Chaps. 1-5.
 Hennequin. *The Art of Play-writing*, pp. 33-143.
 James. *Art of Fiction*. Longman's Magazine, 4:502.
 Perry. *A Study of Prose Fiction*.
 Stevenson. *A Gossip on Romance*, and *A Humble Remonstrance*.
 (In *Memories and Portraits*.)
 Woodbridge. *The Drama: Its Law and its Technique*.

d. Exposition.

- Alexander and Libby. *Composition from Models*, Part III, pp. 295-458.
 Bain. *English Composition and Rhetoric* (1-vol. edition), pp. 185-211.
 Baldwin. *College Manual of Rhetoric*, Chap. 2.
 Bates. *Talks on Writing English*, pp. 128-151.
 Cairns. *The Forms of Discourse*, pp. 170-226.

- Fletcher and Carpenter. *Theme-Writing*, pp. 92-109.
 Gardiner. *The Forms of Prose Literature*, pp. 25-60.
 Genung. *Handbook of Rhetorical Analysis*, pp. 8-16, 18-23, 67-80, 141-146, 224-254.
 Genung. *Outlines of Rhetoric*, pp. 263-267.
 Genung. *The Working Principles of Rhetoric*, pp. 554-596.
 Hale. *Constructive Rhetoric*, pp. 68-98.
 Hart. *Handbook of English Composition*, pp. 82-192.
 Hill, A. S. *Principles of Rhetoric* (revised edition), pp. 320-326.
 Hill, D. J. *Science of Rhetoric*, pp. 95-106.
 Lamont. *Specimens of Exposition*.
 Lewis. *Specimens of the Forms of Discourse*, pp. 127-232.
 McElroy. *Structure of English Prose*, pp. 306-309.
 Mead. *Practical Composition and Rhetoric*, pp. 214-227.
 Minto. *Manual of English Prose*, p. 28.
 Newcomer. *Elements of Rhetoric*, pp. 11, 12.
 Newcomer. *English Composition*, pp. 119-136.
 Tompkins. *Science of Discourse*, pp. 107-145.

e. Argumentation.

- Bain. *English Composition and Rhetoric* (1-vol. edition), pp. 205-208, 210, 211, 228-243.
 Baker. *Principles of Argumentation*.
 Baker. *Specimens of Argumentation*.
 Baldwin. *College Manual of Rhetoric*, Chap. 3.
 Bates. *Talks on Writing English*, pp. 152-180.
 Bradley. *Orations and Arguments*.
 Brooking and Ringwalt. *Briefs for Debate*.
 Cairns. *The Forms of Discourse*, pp. 227-292.
 Fletcher and Carpenter. *Theme-Writing*, pp. 110-133.
 Gardiner. *The Forms of Prose Literature*, pp. 61-87.
 Genung. *Outlines of Rhetoric*, pp. 268-276.
 Genung. *The Working Principles of Rhetoric*, pp. 597-662.
 Hale. *Constructive Rhetoric*, pp. 321-342.
 Hart. *Handbook of English Composition*, §§ 62-75.
 Hill, A. S. *Principles of Rhetoric* (revised edition), pp. 327-400.
 Hill, D. J. *Science of Rhetoric*, pp. 107-139.
 Lewis. *Specimens of the Forms of Discourse*, pp. 233-334.

McElroy. *Structure of English Prose*, 309-327.

Mead. *Practical Composition and Rhetoric*, pp. 227-246.

Newcomer. *Elements of Rhetoric*, pp. 83-86.

Newcomer. *English Composition*, pp. 137-169.

Tompkins. *Science of Rhetoric*, pp. 146-207.

On the logical basis of argumentation, the most helpful books are perhaps Alfred Sidgwick's *Process of Argument*, and Alfred Binet's *Psychology of Reasoning*.

2. General Reference List.

The student should learn how to consult and use the following in investigating a subject:—

a. Kroege's *Guide to the Study and Use of Reference Books*. This is an exhaustive list of the most important books of reference, arranged under suitable heads and carefully discriminated and described. It is published by the American Library Association, Boston.

b. Card Catalogues. Almost every library is now provided with a card catalogue of subjects, titles, and authors, arranged in alphabetical order, in one list.

c. Poole's *Index of Magazine Literature*. This consists of references to magazine articles on all subjects, arranged alphabetically. It is supplemented by yearly issues, called the *Annual Library Index*, and a new volume is published at intervals of five years. The *Readers' Guide to Periodical Literature* (begun in 1901) is of the same general character, but appears monthly.

d. *A. L. A. Index to General Literature*. Similar to Poole's *Index*, except that the references are to essays and chapters in books. Continued since 1900 in the *Annual Library Index*.

e. Encyclopædias, notably the *Britannica*, usually give at the close of each important article a list of authorities that may be consulted in further investigation of the subject. Other encyclopædias worthy to be mentioned, are *Chambers'*, *The New International* (supplemented by a Year Book), *The Encyclopædia Americana*, and *Nelson's* (a loose-leaf cyclopædia revised at frequent intervals). Appleton's *Annual Cyclopædia* (not published

since 1902) is valuable for recent history and accounts of progress in science.

f. Of biographical dictionaries, the following are the most important: Lippincott's *Biographical Dictionary*; *Century Cyclopædia of Names* (contains also geographical and other names); *Dictionary of National Biography* (British notables only); *Who's Who* (British); *Who's Who in America*; Appleton's *Cyclopædia of American Biography*; *National Cyclopædia of American Biography*.

g. Dictionaries of English and American Literature: Allibone's *Dictionary of English Literature and British and American Authors*; W. D. Adams's *Dictionary of English Literature*; Duyckinck's *Cyclopædia of American Literature*. To these may be added two useful compilations: Ryland's *Chronological Outlines of English Literature*, and Whitcomb's *Chronological Outlines of American Literature*.

h. C. K. Adams's *Manual of Historical Literature* is especially valuable in estimating the weight of a historian's statements. More special in character is Channing and Hart's *Guide to the Study of American History*. For the facts of American history, Harper's *Encyclopædia of United States History* or Jameson's *Dictionary of United States History* may be consulted.

i. On economic and social questions the following are useful: Lalor's *Cyclopædia of Political Science, Political Economy, and of the Political History of the United States*; Bowker and Iles's *Readers' Guide in Economic, Social, and Political Science*; Bliss and Blinder's *New Encyclopædia of Social Reform*; Palgrave's *Dictionary of Political Economy*.

j. Grove's *Dictionary of Music and Musicians*, Sturgis's *Dictionary of Architecture*, and Bryan's *Dictionary of Painters* are authorities in their respective fields.

k. Statistics, current facts, etc. *The Statistical Abstract of the United States*, published by the U. S. Bureau of Statistics, and the *Abstract of the last Census*, published by the Bureau of the Census, are among the most useful of government documents. For general reference the following are especially valuable: *The Tribune Almanac*; *The World Almanac*; *Whitaker's Almanack*; *The Annual Register*; *Statesman's Year Book*.

l. *Notes and Queries*, a British periodical, is a mine of information upon every subject, but especially upon odd, out-of-the-way

subjects. It is invaluable for tracing the source of quotations, proverbs, usages, customs, historical allusions, and the like. A special index is published for each series.

m. Bartlett's *Familiar Quotations* is a standard work in its field.

n. Brewer's *Reader's Handbook* and his *Dictionary of Phrase and Fable* are helpful in tracing literary allusions.

o. Baker's *Descriptive Guide to the Best Fiction* contains classified lists of novels with descriptions and criticisms. A briefer list will be found in the *H. W. Wilson Fiction Catalog*.

p. The following books are of special value in preparation for debates: Brooking and Ringwalt's *Briefs for Debate*; Ringwalt's *Briefs on Public Questions*; Matson's *References for Literary Workers*.

q. Among the most useful guides to engineering literature are the following: *The Engineering Index Annual*, collected every five years into a volume entitled *The Engineering Index*; Galloupe's *Index to Engineering Periodicals*; (1883-1892); *International Catalogue of Scientific Literature*; *American Society of Mechanical Engineers, General Index of Transactions*; *Technical Press Index*.

APPENDIX C.

A CLASSIFIED LIST OF ESSAY SUBJECTS.

English Language and Literature.

1. Dickens as a reformer.
2. What part of his course should a student devote to English?
3. Arguments for spelling reform.
4. Compare Tennyson's two poems on Locksley Hall.
5. A history of the office of Poet Laureate.
6. Should the office of Poet Laureate be abolished?
7. The problems in *The Marble Faun*.
8. The late Cardinal Newman as a literary man.
9. Lowell's essay on Democracy.
10. What is the problem discussed in *Elsie Venner*?
11. Dr. Johnson's strength and weakness as a prose writer.
12. What are the peculiar characteristics of Bryant's poetry?
13. Justify Whittier's title "The Poet of Freedom."
14. Dr. Holmes's *Story of Iris* — its meaning.
15. Richard III. in Shakespeare and in history.
16. Shylock vs. Antonio — a plea for Shylock.
17. Shelley's place in English Poetry.
18. Goldsmith's Parson (*Deserted Village*) compared with Chaucer's.
19. Problems in Hawthorne's *House of the Seven Gables*.
20. The Book of Job treated as a tragedy.
21. Emerson's Essay on *Manners* — is the theory adequate?
22. Were Matthew Arnold's criticisms on America just?
23. Is Taine's estimate of the influence of the Puritans on literature correct?
24. Literary characteristics of Dr. Watts's *Hymns*.
25. Compare Emerson's idea of Napoleon with Taine's.
26. The effect of Methodism on eighteenth century literature.
27. Account for the present neglect of *Paradise Lost* by readers.

28. Dr. Johnson's estimate of Dryden.
29. Influence of Lowell's *Biglow Papers*.
30. A study of words ending in *-able* or *-ible*.
31. Compare Shakespeare's Cæsar with the Cæsar of history.
32. What is the meaning of Coleridge's *Ancient Mariner*?
33. A comparison of Tennyson's Ulysses and Guinevere.
34. A comparison of Tennyson's Ulysses and Northern Farmer.
35. Is the English language likely to become universal?
36. The Bacon-Shakespeare controversy.
37. Richelieu in Bulwer and in history.
38. Fashions in literature.
39. The Bible in Tennyson.
40. Pathos in Dickens.
41. Tennyson's earlier and later poetry compared.
42. Spelling reform.
43. Some overworked words.
44. Rhythm in prose.
45. The use of slang.
46. Cant English expressions.
47. Influence of the so-called religious novel.
48. The Brook Farm experiment.
49. Pronunciation of English words.
50. What classes speak the best English?
51. A study of the word *reliable*.
52. Defective rhymes in English verse.
53. Some Americanisms examined.
54. Crime in standard fiction.
55. Henrik Ibsen's influence in America.
56. Voltaire on Shakespeare.
57. The tragedy of Lear.
58. Dickens — the people's novelist.
59. The work of Amelia B. Edwards.
60. The Alhambra.
61. Famous literary clubs at the English universities.
62. Early forms of the drama in England.
63. The England of Chaucer.
64. Influence of the Puritans on literature.
65. Milton's religious views.
66. Character of Thackeray's Becky Sharp.

67. Bryant's and Walt Whitman's Americanism.
68. Irving — a typical literary man.
69. Historical basis of Shakespeare's *Macbeth*.
70. Scott's reason for ceasing to write poetry.
71. Causes of dramatic decline in the seventeenth century.
72. Influence of patrons on literature.
73. Coffee-house criticisms in the eighteenth century.
74. Theocritus in Tennyson.
75. Seventeenth century satire.
76. Walt Whitman's place in American poetry.
77. American literature in the eighteenth century.
78. Tennyson as a dramatist.
79. Lanier's theory of English verse.
80. The lesson of Browning's *Grammarians' Funeral*.
81. Carlyle's estimate of Coleridge.
82. Is the highest type of poetry religious?
83. Dramas to be read and dramas to be acted.
84. Distinguishing features of an epic.
85. Distinguishing features of a drama.
86. Distinguishing features of a lyric.
87. Novel and romance compared.
88. Idealism and realism compared.
89. Classicism and romanticism.
90. The three unities.
91. Burke's views on the American and French revolutions contrasted.
92. Wordsworth's theory of poetic diction.
93. The true function of criticism.
94. What principles of literary criticism have we?
95. Was Pope a poet in the true sense?
96. Is Stedman's definition of poetry adequate?
97. A study of prefaces and their peculiarities.
98. Shakespeare's fools.
99. Ruskin's revision of *Modern Painters* — a study in rhetoric.
100. Should a novel teach something?
101. Does novel reading lead to inaction and will-paralysis?
102. Discuss Poe's arguments for the short story.
103. Poe and Longfellow.
104. How Poe hoaxed the American people.

105. Poe's account of the composition of *The Raven*.
106. Literary horrors.
107. Characteristics of current magazine poetry.
108. An examination of Stedman's *Ariel*.
109. The story of Chatterton.
110. Characteristics of Maurice Thompson's poetry.
111. Edith Thomas as a poetess.
112. The dialect poem and its rank.
113. James Whitcomb Riley.
114. Military men as writers.
115. Mark Twain as a representative humorist.
116. Philip Freneau — the poet of the Revolution.
117. Celebrated literary friendships.
118. The quarrels of writers.
119. Beginnings of English fiction.
120. English writers as reformers.
121. Charles Brockden Brown as a novelist.
122. Differences between written and spoken English.
123. Causes of the Italian Renaissance.
124. Influence of the Revival of Learning.
125. Was Hamlet really mad?
126. Has fiction been more of a good than an evil?
127. Cooper's rank as a novelist.
128. Lowell and Holmes compared as humorists.
129. Shakespeare's borrowings.
130. Classic forms in modern literature.
131. Oliver Wendell Holmes — the man as we know him through his writings.

Modern Languages and Literatures.

1. An outline of *Hermann and Dorothea*.
2. The legend of William Tell.
3. A sketch of one of Paul Heyse's novels.
4. The Troubadours and Minnesingers.
5. Theories of the Romantic School in France.
6. What has been Voltaire's influence?
7. Schiller's *Maria Stuart* compared with the Mary Stuart of history.

8. Influence of the Reformation on German literature.
9. The French Academy.
10. Influence of literature in bringing about the unification of Germany.
11. Influence of the Revolution on French literature.
12. Influence of German literature upon English literature since Goethe's time.
13. French theories of realism.
14. The influence of Heinrich Heine.
15. The morality of Molière's plays.
16. Is Rousseau the father of modern socialism?
17. The meeting of the two queens in *Maria Stuart*.
18. Goethe's indifference to German liberation — how explained?
19. The growth of the Faust legend.
20. Schiller as a critic.
21. Marlowe's Dr. Faustus and Goethe's Faust compared as characters.
22. Recent movements in German literature.
23. French and German newspapers.
24. German folk-poetry.

The Classics.

1. The necessity of a classical education.
2. Effect of the elective system upon classical study.
3. The arts of the Athenians. (*Vide* Plutarch's Pericles.)
4. Plutarch's estimate of Pericles compared with that of Thucydides.
5. Theories as to the authorship of the Homeric poems.
6. Mommsen's characterization of Julius Cæsar.
7. Contrast the historians Thucydides and Herodotus.
8. The defence of Socrates before his judges.
9. The value of the Socratic method.
10. Discuss Horace's view of life.
11. Effect of the satirists upon Roman morals.
12. Describe a Roman theatre.
13. Can Cicero be considered a Stoic?
14. Reasons for the tardy development of Attic oratory.
15. The best method of pronouncing Latin.

16. Value and defects of Ostracism.
17. Describe a Greek theatre.
18. Ideas of the Greeks on education.
19. Rome as a civilizer of her conquerors.
20. Slavery as a Roman institution.
21. The education of a Greek boy.
22. The education of a Roman boy.
23. Influence of conquest on Roman literature.
24. The *collegia poetarum*.
25. Influence of Roman philosophy on our views of life.
26. Influence of Cicero on modern morals.
27. Schliemann's work.
28. Is the story of the Trojan War based on fact?
29. Woman in Greece and in Rome.
30. The moral attitude of Achilles.
31. Greek ideas of a future life.
32. A Roman banquet described.
33. Greek use of the three unities.
34. Compare the Greek and the Roman family.
35. Results of the battle of Marathon.
36. Contribution of Greece to civilization.
37. Greek and Roman influence compared.
38. Influence of the classics on the English language.
39. The Roman element in civilization.
40. Cæsar as a statesman.
41. Christianity in the Roman Empire.
42. The first Christian emperor of Rome.
43. What did the Stoics believe?
44. What did the Epicureans believe?
45. The *Æneid* as a religious poem.
46. Virgil as a poet of nature.

History, Economics, and Politics.

1. Results of the Pan-American Congress.
2. The Federal control of railways.
3. International copyright.
4. Recent political experiments in Japan.
5. Pauperism.

6. The Australian ballot system.
7. Waste by fire.
8. Municipal misgovernment.
9. Reestablishment of guilds.
10. Uses of royalty in England.
11. The anti-poverty movement.
12. Ought Nevada to have been made a state?
13. Influence of the cabinet on congress.
14. Evils attending our labor-saving machinery.
15. Strikes — how far beneficial?
16. Pardoning power of state governors.
17. The original package decision.
18. Benefits of historical study.
19. Advantages of the World's Fair at Chicago.
20. Defects of the present electoral system in the United States.
21. The policy of the present emperor of Germany.
22. Powers of the speaker of the national House of Representatives.
23. What is reciprocity?
24. The judicial work of John Marshall.
25. How does public opinion rule in the United States?
26. Should the presidential term be lengthened?
27. Should secret sessions of the senate be abolished?
28. Hamilton as a financier.
29. The confederation in Australia.
30. Ought the governor of a state to have the veto power?
31. The Know-Nothing party.
32. How far may our government wisely go in restricting immigration?
33. Early English law courts.
34. Effect of the Crusades on England.
35. Origin of Parliament.
36. Effect of maritime discoveries on England.
37. Is Nationalism practicable? (Read *Looking Backward*.)
38. Napoleon as an exile.
39. Committee government in Congress.
40. Railway pools.
41. Socialistic tendencies in the United States.
42. Federal supervision of elections.

43. Alaska's race problem.
44. The eight-hour question.
45. Gladstone's treatment of Gordon.
46. Fallacies of Henry George.
47. A southern view of the negro problem.
48. Spread of Mormonism.
49. Tax reform.
50. Prohibition a reducer of crime.
51. Should fortunes be limited by law ?
52. Work of the Federal Court of Claims.
53. Probability of the abolition of the House of Lords.
54. Effect of Bismarck's retirement.
55. What did the Salisbury ministry accomplish ?
56. Pensions in the United States.
57. Increase of Federal powers in the United States since 1865.
58. Rise of the House of Commons.
59. The present status of Home Rule.
60. A government postal telegraph.
61. The fisheries dispute.
62. Lynch law and law reform.
63. Municipal elections should be separated from general elections.
64. An American apprentice system.
65. The saloon in politics.
66. The work of John Brown.
67. Our methods of charity.
68. Reform of local taxation.
69. Influence of the independent in politics.
70. Evils of competition.
71. Is prohibition rightfully a national issue ?
72. Should trusts be suppressed ?
73. Reform in prison management.
74. The work of Howard the philanthropist.
75. The work of Wilberforce.
76. Ex-presidents — United States Senators for life ?
77. Judges — elected or appointed ?
78. Coöperation tried by experience.
79. Legal-tender decisions.
80. The ethics of boycotting.
81. Power to veto items in appropriation bills.

82. Causes of decline in American shipbuilding.
83. Should not church property be taxed?
84. Relation of railways to business.
85. Blacklisting — can it be defended?
86. Irrigation in the United States.
87. Reasons for private ownership of land.
88. Origin and brief history of English trades unions.
89. The story of Tammany Hall.
90. Local government in Japan.
91. Problems involved in the annexation of Canada.
92. Recent history-making in the Hawaiian Islands.
93. American political ideas in Japan.
94. The Farmers' Alliance movement.
95. The three great strikes of 1892 — their lesson.
96. The problem of the unemployed.
97. The progress of civil service reform.
98. What does state socialism include?
99. The Newfoundland fisheries dispute.
100. How woman suffrage has worked in Wyoming.
101. The United States Navy — its present condition.
102. Character of William the Conqueror.
103. Influence and work of Savonarola.
104. Sherman as a financier.
105. Moral aspects of tariff legislation.
106. Our Anglo-Saxon ancestors.
107. The story of Bulgaria.
108. Influence of protective duties on wages of labor.
109. The infant industry argument.
110. The "tariff for revenue only" idea.
111. Is free trade possible in America at present?
112. Shall the production of raw materials or of finished products be encouraged?
113. Influence of profit-sharing on the sharers.
114. Canals vs. railways.
115. What was the argument of the greenbacker?
116. Does labor-saving machinery drive men out of work?
117. Labor unions as social centres.
118. The history of the Interstate Commerce Commission.
119. The interstate commerce law.

120. What determines the value of inconvertible paper currency?
121. Relation of money supply to rate of interest.
122. Is pooling really an evil, and ought it to be forbidden?
123. Are railway wars an ultimate benefit to the people?
124. Has there been an excess of railroad building?
125. Is suffrage correctly regarded as a natural right?
126. Are government or national bank notes preferable?
127. Should the government loan money to farmers?
128. Does Henry George state Malthus's doctrine correctly?
129. What part should government have in charity?
130. Duties of cities in regard to sanitation.
131. The Dawes Indian severalty bill and its results.
132. The industrial status of woman.
133. The "free western land" alternative for discontented labor.
134. Does the accumulation of wealth increase poverty?
135. Are the rich growing richer and the poor poorer?
136. Winsor's estimate of Columbus.
137. Our recent behavior towards Chile — was it right?
138. The Mexican War — was it a righteous war?
139. Treatment of resident Chinese — right?
140. Was the execution of the Salem witches justifiable?
141. The Monroe Doctrine — is it still effective?
142. Policies of James I. and Charles I. in suppressing Puritans.
143. Guizot's and Balmes's estimate of the Reformation compared.
144. A description of the machinery of government in Germany.
145. "Initiative" and "referendum" in Swiss government.
146. The communes of France and the free cities of Italy compared.
147. Effect of the French Revolution on Switzerland.
148. Differences between the Reformation in Germany and that in England.
149. A mediæval free city.
150. The Hanseatic league and its influence.
151. Are the laws of Russia against Jews justifiable?
152. The Michigan plan of electing Presidential electors.
153. History of the rise of nominating conventions.
154. The rise of the Whig party and its make-up.
155. Motive of the Crusades.

156. The Children's Crusade.
 157. Results of the Crusades.
 158. The good and evil in chivalry.
 159. Monasticism in its results on society.
 160. Results of Feudalism on society.
 161. Influence of early Christianity.
 162. Results of the battle of Waterloo.
 163. Intellectual results of Alexander's conquests.
 164. Constitution of the Roman Empire.
 165. England's colonial policy.
 166. Was the Reformation mainly a religious movement?
 167. Execution of Mary Queen of Scots.
 168. Cromwell's Protectorate — justifiable?
 169. Execution of Charles I. — justifiable?
 170. Causes of the panic of 1893.
 171. Causes of the French Revolution.
 172. Napoleon's place in history.
 173. Emerson's estimate of Napoleon.
 174. Puritans, Quakers, and witches.
 175. Banishment of Roger Williams — justifiable?
 176. Beecher's work for the Union.
 177. Jackson's idea of the President's responsibility.
 178. Jackson and Lincoln — points of similarity.
 179. Was John Brown's raid justifiable?
 180. Howard as a philanthropist.
 181. The work of Bismarck.
 182. The work of Gladstone.
 183. William Lloyd Garrison.
 184. Ignatius Loyola.
 185. Permanent Boards of Arbitration.
 186. Dangers of unrestricted immigration.
 187. Did Warren Hastings deserve impeachment?
 188. Did Andrew Johnson deserve impeachment?
 189. What is known about Alfred the Great?
 190. The English government and the United States government compared.
 191. Evils of party government.
 192. Is the existence of parties necessary?
 193. Should party lines be drawn in state elections?
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194. Should party lines be drawn in municipal elections?
195. Specialization in politics.
196. Should partisan considerations have weight in voting for judges?
197. Ought the negro to have been enfranchised?
198. Should the duty of suffrage be imposed upon women?
199. Are there dangers from continued centralization in our Federal government?
200. Should the President be elected by popular vote?
201. Should cabinet officers have seats in Congress?
202. Should we require residence in a district to make a man eligible to Congress?
203. Should unanimity be required of juries in all cases?
204. Ought capital punishment to be abolished?
205. Should oaths be administered to witnesses in court?
206. Should there be a national bankrupt law?
207. Is Nihilism in Russia justifiable?
208. Has the aristocracy been a benefit to England?
209. Has English rule been a benefit to India?
210. Does protection protect?
211. Is bimetallism logical?
212. Is the tendency to industrial consolidation deplorable?
213. Are trusts of any benefit to the country?
214. Has coöperation in production been successful?
215. Should usury laws be repealed?
216. Should there be uniform requirements for voting in the several states?
217. Is Froude's characterization of Henry VIII correct?
218. Was Charlotte Corday justifiable in murdering Marat?
219. Did Mohammed help or hinder civilization?
220. Was Russia's war on Turkey in 1877 justifiable?
221. Compare Magna Charta and the Declaration of Independence.
222. Were Germany's impositions upon France, in 1871, just?
223. Did Burr aim at an independent empire?
224. Was the Underground Railway morally right?
225. Is lynching ever right?
226. Was Henry of Navarre justified in his change of religion?
227. Was it right to pardon Jefferson Davis?
228. Was Webster's 7th of March speech worthy of him?

229. Is further acquisition of territory by the United States desirable?
230. Should drunkenness be considered an extenuation of crime?
231. Should failure to vote take away the right to vote?
232. Should convict labor compete with labor in general?
233. The political education of the country voter.
234. The predecessors of Columbus.
235. How banks are conducted.
236. Characteristics of the American Indians as observed by the first colonists.

Education.

1. Ought the college course to be shortened?
2. City school systems.
3. The object of a university.
4. Benefits of college athletics.
5. Novel-reading and the school.
6. Methods of college discipline.
7. The Y. M. C. A. in college life.
8. The German gymnasium.
9. What is a liberal education?
10. A defence of state universities.
11. Secret societies in college.
12. Industrial education for the negro.
13. The place of manual training in higher education.
14. Should academic degrees be abolished?
15. Theories of children's reading.
16. Value of summer schools.
17. Evils of examinations.
18. The work of Chautauqua.
19. Should the state supervise private schools?
20. Arguments for or against compulsory chapel.
21. Advantages of coeducation.
22. Is overeducation possible?
23. University extension.
24. Books that help and books that hinder.
25. Flashy literature.
26. Education of women.

27. Future of the country college.
28. Is the city or the village the ideal location for a college?
29. A professorship of reading.
30. Advantages of foreign study.
31. The place of Bible study in a course of literature.
32. Christianity and popular education.
33. Indian education.
34. The place of physical culture in education.
35. Value of literary societies.
36. Some hints on the use of books.
37. How to use a card catalogue.
38. The study of English in the schools.
39. Teacher and community.
40. Methods of memory training.
41. Value of instruction by lecture.
42. Manners in schools.
43. College life for women.
44. Should intercollegiate games be abolished?
45. Practical value of liberal education.
46. The old university at Anolszekein.
47. Sympathy in the schoolroom.
48. Religious training in the schools.
49. A model high school.
50. Can the primary and grammar school courses be shortened?
51. The American school at Athens.
52. Influence of vocal training on health.
53. The value of music as a school study.
54. Relation of education to crime.
55. The best education for women.
56. Has manual training properly a place in the university?
57. How may morality best be taught in the schools?
58. Is specialism begun too early in our schools and colleges?
59. Student life in the University of Paris in the fourteenth century.
60. The value of cooking and sewing as school studies.
61. Are large educational endowments beneficial to society?
62. Can the schools be expected to do more than train the mind?
63. Is training or information the object of education?
64. Is there a distinction between culture studies and other studies?

65. Can an ordinary college course of study, not supplemented by reading, furnish an adequate education?
66. Are there too many colleges?
67. Should a university undertake the moral guidance of students?
68. Should gymnastics be compulsory in college?
69. Should attendance at classes in college be compulsory?
70. Should prospective ministers receive pecuniary aid from college funds?
71. Is ignorance productive of crime?
72. Are systems of self-government by college students advisable?
73. Are examinations a true test of scholarship?
74. Should the study of Greek and Latin be compulsory?
75. The schoolmaster of forty years ago.

The Sciences Generally.

1. Results of Arctic exploration.
 2. The cliff-dwellers.
 3. The mound-builders.
 4. Food adulteration.
 5. Possible abuses of hypnotic power.
 6. Natural gas and its uses.
 7. The arrangement of leaves on the stems of plants.
 8. To what extent and for what purpose should the general student study physiology?
 9. On what theory is vivisection justified?
 10. Use of the study of anatomy to the general student.
 11. Advances in the science of chemistry since 1820.
 12. The manufacture and properties of illuminating gas.
 13. Needed improvements in electric lighting.
 14. Polar expeditions.
 15. Military ballooning.
 16. Action of alcohol on the nervous system.
 17. Conditions producing cyclones.
 18. Race types in America.
 19. Weather wisdom.
 20. The law of conservation of energy.
 21. Modes of evolution.
 22. Correlation of forces.
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23. Cerebral localization.
24. Problem of the soaring birds.
25. The Thomson-Helmholtz theory of matter.
26. Instinct and reason.
27. The Scientific Congress of the Catholics.
28. The radiation of the sun's heat.
29. Science and miracles.
30. The economy of nature in the forest.
31. What is the germ theory?
32. Uses of microscopes.
33. How cannon firecrackers are made.
34. Theories of the cause of geysers.
35. Peat bogs.
36. Is phrenology a science?
37. Science and the negro problem.
38. Dangers of hypnotism.
39. Value of hypnotism to medical science.
40. Effect of climate on race types.
41. Artificial methods of producing fire.
42. How some rare elements were discovered by the spectroscope.
43. History of dynamite manufacture.
44. Influence of Sir Humphry Davy.
45. The aniline color industry.
46. The atomic theory.
47. Industries based on fermentation.
48. Diamond-cutting.
49. Life and work of Bunsen.
50. History of photography.
51. The relative values of foods from cereals.
52. Antiquity of the human race.
53. The theory of natural selection.
54. Distinction between animal and plant life.
55. How were the fjords probably produced?
56. Probable cause of volcanic action.
57. Metamorphoses of insects.
58. Types of race structure.
59. Is alcohol a food?
60. The conclusions of science as to tobacco.
61. Present status of economic entomology.

62. Treeless prairies — how explained?
63. Causes of climatic change.
64. Rainfall in the glacial period.
65. Slaty cleavage — how produced?
66. Sudden appearance of fishes in the Silurian age — how harmonize this fact with the evolution hypothesis?
67. Theories of storms.
68. The hypothesis of contraction of the earth's surface.
69. The drying up of interior lakes — how explained?
70. Tides in palæozoic times.
71. Theories about tornadoes.
72. Formation of vegetable mould through the action of worms.
73. Influence of geography on history.
74. Scientific results of Alexander the Great's conquests.
75. Conflict between science and religion.
76. Galileo's abjuration of truth.
77. The work of Agassiz.
78. Charles Darwin.
79. Work of Herbert Spencer.
80. Revelations of the microscope.

Mathematics and Astronomy.

1. Application of least squares to problems in physics.
2. Value of the study of geometry.
3. Short history of logarithms.
4. What conditions enter into observations with mathematical instruments?
5. How shall an observer test his observations?
6. History of Taylor's formula and its applications.
7. Compare Euclid's idea of proportion with Legendre's in geometry.
8. Of what sciences is mathematics the basis?
9. Inhabitaney of planets.
10. Nebular hypothesis.
11. Meteoric hypothesis.
12. Photography as an aid to astronomy.
13. The spectroscope in astronomy.
14. Theories of sun spots.
15. The history of algebra.

16. Origin and nature of comets.
17. Theories of meteors.
18. The rings of Saturn.
19. Recent observations of Mars.
20. The canals of Mars.
21. Has the moon any influence on crops?
22. The fourth dimension.

Agriculture, Horticulture, and Forestry.

1. Advantages of silo.
2. Recent experiments in rain-making.
3. Advantages of farmers' institutes.
4. Plans for a model barn.
5. Should experiment stations be dissociated from agricultural colleges?
6. Sheep-raising in this state.
7. Horse-racing at county fairs.
8. Requisites of an ideal grape.
9. Moral aspect of wine-making.
10. The establishment of a commercial apple orchard.
11. The germination of seed.
12. What is a seed?
13. The bud propagation of plants.
14. A study of an apple.
15. Best method of destroying weeds.
16. The value of weeds.
17. Essentials of a good shade tree.
18. Necessity of tree-planting in this state.
19. Value of bees in fruit culture.
20. Preservation of forests.
21. American farming methods.
22. Hesiod's ideas of farming.
23. The fertilization of flowers.
24. Relation of plant life to soil formation.
25. Diseases of trees.
26. How a bushel of Dakota wheat gets to market.
27. The most profitable apple to raise in your state.
28. To what extent apply rotation in crops?

29. Applications of electricity to farming.
30. A discussion of soils.
31. Seasons for grafting.
32. The care of farm machinery.
33. Breeds of horses for farm work.
34. Value of education to the farmer.
35. Social life in agricultural communities.
36. How should the government protect forests?
37. Does government seed distribution pay?
38. Success of the war against pleuro-pneumonia.
39. Oléomargarine and the dairyman.
40. Best means of securing good country roads.
41. Do forests affect rainfall?
42. Influence of forests on water storage.
43. Causes of increase of floods in the Mississippi Valley.

Engineering.

1. Relative value of iron and steel in truss construction.
2. Advantage of electricity over compressed air in mining operations.
3. What place should be assigned Captain Eads as an engineer?
4. What part did Professor Henry have in Morse's invention of the telegraph?
5. What is the best type of high-masonry dams?
6. Comparative merits of cedar, brick, and stone as street pavement.
7. Effect on street railway traffic of the substitution of electric power for horse power.
8. Effect of cable and electric railways in promoting the growth of cities.
9. Comparative merits of cable and electric street railway systems.
10. What obstacles must be overcome before electricity can supplant steam on long distance railways.
11. Best means for providing for the sewerage of the university grounds.
12. How can the local water supply be improved?
13. Characteristic differences between types of bridges.

14. Compare different sewerage systems.
15. What is the best method of sewage disposal?
16. Influence of Stephenson on modern civilization.
17. Need of local sanitary improvements.
18. Advantages of national geodetic surveys.
19. Defend the Hennepin canal project.
20. Should an architect be a civil engineer?
21. Should a civil engineer be a mechanical engineer also?
22. How should the engineering corps of the United States be made up?
23. Modern methods of tunnel-building.
24. Flying machines.
25. A short history of metallurgy.
26. Lighthouse construction.
27. The Eads ship railway.
28. How is a suspension bridge constructed?
29. Describe the method of producing silver from the ores of the Comstock lode.
30. A short description of the Comstock lode.
31. History of silver mining in Virginia City.
32. Conditions affecting high speed of railway trains.
33. A description of the General Electric Co's diamond drill.
34. Use of the sextant in sounding surveys.
35. Aërial navigation.
36. Modern applications of electricity.
37. The manufacture of tile.
38. Improvements in locomotive construction during twenty years.
39. Future uses of gas and electricity.
40. Best route for a ship canal between the Atlantic and Pacific.
41. Advantages of laboratory work.
42. Value of manual training in a liberal education.
43. On what problems are leading physicists working?
44. Will laboratory work in physics be useful to a lawyer?
45. Contrast Faraday and Maxwell as to habits of thought.
46. How much work in physics should a student take who purposes to study medicine?
47. Influence of discoveries in physics upon commerce.
48. On what ground is elementary physics prescribed for admission to most American colleges?

49. What has been added to the general stock of physical knowledge during the last ten years?
50. The modern locomotive and its development.
51. Morse as an inventor.
52. Credit due to Joseph Henry.
53. The manufacture of steel.
54. The system of United States land surveys.
55. West Point and a general polytechnic school compared.
56. Systems of house drainage.
57. The Mississippi levee system.
58. How to fire a boiler.
59. Old and recent methods of steam-engine practice.
60. What Edison has accomplished.
61. The building of the cantilever bridge at Niagara.
62. Small motors.

APPENDIX D.

REPORTING, EDITING, AND PROOF-READING.

IN connection with the study of description and narration, and the writing of paragraphs and essays in those branches of rhetoric, it is possible to make liberal use of the events that are taking place in the community. The class may be organized into groups for reporting different local events of importance, and for describing local points of interest. The assignment of events to be reported may be made beforehand together with directions as to the length and character of the articles expected. Reports are written and handed in at a time specified, and are read by the instructor and criticised by the class as to wording, method of treatment, success in picturing the scene, etc. The different reports are, in fact, edited by the class, as if for publication. The use of printers' marks as given on page 1928 of Webster's *International Dictionary*, or on pages 131-133 in Hill's *Elements of Rhetoric*, may be taught by practice in connection with this work. Proof-sheets in which errors of all kinds are purposely multiplied may be secured at any printing-office at small expense, and these may be distributed to students for correction of errors.

A proof-sheet consists of two parts: first, the body of type which is to be corrected; second, the broad white margin in which the corrections are indicated for the printer. Corresponding to these two parts are two general classes of correction marks: (1) those which are written in the body of the type to point out the place where correction is needed; (2) those which are written in the margin to show the nature of the correction.

(1) The marks inserted in the type comprise (a) strokes made through letters, words, or marks of punctuation; (b) carets and inverted carets; (c) horizontal curves; and (d) underscoring with lines and dots.

(2) The signs used in the margin may be classified as (a) words, letters, punctuation, etc., that are intended to take the place of errors in the type, or to supply omissions; (b) abbreviations of such terms as "transpose," "wrong font," etc., words which indicate to the printer the kind of error that has been committed; (c) conventional signs that have come down from the early days of the art of printing.

These two classes of signs should always be used in conjunction. Every error marked in the type must have a corresponding mark in the margin to attract the printer's eye; no mark is to be made in the margin which has not some corresponding mark in the type. But the two classes must be kept each in its proper place. In the type are to be placed only those marks which indicate the place at which error has been made. The margin is reserved for marks denoting the nature of the correction.

Although the errors which are possible of occurrence in the setting of type are numerous, all, or nearly all, may be brought under the following heads: (1) insertion of new or omitted matter; (2) striking out; (3) substitution; (4) transposition; (5) inversion; (6) spacing.

The errors and the method of correcting them are illustrated in the accompanying plate. In the explanation which follows, the numbers which stand before the headings of the paragraphs refer to the corresponding numbers in the plate.

Explanation of the Corrections.

1. **Substitution of One Letter for Another.** — *In the type:* A stroke through the letter. *In the margin:* The letter which is to be substituted for that in the type, followed by a

¹a/ THOUGH several differing opinions exist as to
 the individual by whom the art of printing was
 first discovered; yet all authorities concur in
 admitting Peter Schoeffer to be the person³ *Caps.*
 who invented cast metal types, having learned⁴
 the art ~~of~~ of cutting the letters from the Gu-
 tenbergs; he is also supposed to have been
⁶* the first who engraved on copper plates. The following
 testimony is preserved in the family,⁸ ²
⁹ ✓ by ✓ Jo. ✓ Fred. ✓ Faustus, ✓ of ✓ Ascheffenburg:
¹⁰ □ ¹ Peter Schoeffer, of Gernsheim, perceiving³ *P. Caps*
¹¹ ✓ his master Faustus' design, and being himself
¹² *a.* (desirous) (ardently) to improve the art, found
 out (by the good providence of God) the
 method of cutting (incidendi) the characters¹³ *stet*
 in a matrix, that the letters might easily be
¹⁵ / singly cast / instead of being cut. He pri-¹⁶ *tr.*
¹⁴ | vately cut matrices for the whole alphabet:
 Faust was so pleased with the contrivance,
 that he promised Peter to give him his only¹⁷ *wf.*
¹⁸ daughter Christina in marriage, a promise³ *Ital.*
 which he soon after performed.
¹⁹ as/ But there were many difficulties at first¹⁸ *no*
 with these letters, as there had been before³ *Room.*
²⁰ + with wooden ones, the metal being too soft³ *Ital.*
 to support the force of the im-²¹ (pression: but
 this defect was soon remedied, by mixing
 a substance³ with the metal² which sufficiently¹⁹ *tr.*
²² ○ hardened it/
 and when he showed his master the
 letters cast from these matrices,

slanting line. The slanting line serves both to attract the printer's eye and to separate one letter or word from another in case two or more corrections are made in the same line of type.

2. **A Letter Inverted.** — *In the type*: A stroke through the inverted letter. *In the margin*: The inversion sign.

3. **Change of Type.** — (a) Lower case to capitals (line 4). *In the type*: Three lines under the words to be changed. *In the margin*: The abbreviation "Caps."

Small letters are called, by printers, lower case letters; capitals and small capitals, upper case letters. A change from upper to lower case is indicated by underscoring once the word in the type and writing the abbreviation "l. c." in the margin. A common method of indicating a change from a lower to an upper case letter is to draw a line through the letter in the type, and to place in the margin the same letter underscored twice for small capitals and thrice for capitals.

(b) Lower case to small capitals (line 11). *In the type*: Two lines under the words to be changed. *In the margin*: The abbreviation "S. Caps."

(c) Roman to italic (lines 21, 25). *In the type*: One line under the word to be changed. *In the margin*: The abbreviation "Ital."

(d) Italic to Roman (line 24). *In the type*: One line under the word to be changed. *In the margin*: "Rom."

4. **Striking Out.** — *In the type*: A horizontal stroke through the word which is to be removed. *In the margin*: The *dele*, or sign of omission. The *dele* (a Latin imperative meaning "destroy") is made in a variety of ways, all resembling in some degree the Greek letter δ .

5. **Change of Punctuation.** — (a) Comma to colon (line 7). *In the type*: A stroke through the comma. *In the margin*: A colon followed by a slanting stroke.

(b) Colon to comma (line 17). Same as (a).

(c) Comma to period (line 29). *In the type*: A stroke through the comma. *In the margin*: A period enclosed in a circle.

6. **Space between Words Increased.** — *In the type*: A caret at the point where correction is to be made. *In the margin*: A double cross.

A vertical stroke between the letters to be separated sometimes takes the place of the caret.

7. **Insertion of an Omitted Hyphen.** — *In the type*: A caret at the point where correction is to be made. *In the margin*: A hyphen between slanting strokes.

8. **Insertion of an Omitted Letter.** — *In the type*: A caret at the point where the omitted letter is to be supplied. *In the margin*: The missing letter followed by a slanting stroke.

9. **Space between Words Diminished.** — *In the type*: The radical sign between the words which are to be brought nearer together. *In the margin*: The same sign.

Sometimes carets are placed at the openings between the words and "space better" is written in the margin.

10. **Indenting for a Paragraph.** — *In the type*: A caret at the point where the indentation is to be made. *In the margin*: A square. Other marginal signs for a paragraph indentation are the following: ¶,].

11. **Insertion of an Omitted Apostrophe.** — *In the type*: A caret at the point where the apostrophe is to be inserted. *In the margin*: An apostrophe in an inverted caret.

The inverted caret serves to distinguish the apostrophe from the comma. For the insertion of the latter, see No. 5 (b). Sometimes an inverted caret is used in the type as well as in the margin. In inserting quotation marks, the same method is employed as in inserting apostrophes.

12. Transposition. — (a) Transposing words (line 13). *In the type:* A line passed over the first word and under and around the second. *In the margin:* The abbreviation “tr.”

(b) Transposing letters (line 17). *In the type:* A line under the letters to be transposed. *In the margin:* The abbreviation “tr.”

(c) Changing the order of several words (line 28). *In the type:* Numbers placed over the words to be transposed, so as to indicate the order in which they are to be arranged. *In the margin:* The abbreviation “tr.”

In transposing letters, a curved line is sometimes passed above the first and below the second. When it is desired to transfer a word or mark of punctuation from one place to another, a circle is drawn about the word or mark, and a line carried through the type (as in No. 15) to a caret at the point where the insertion is to be made. The marginal sign in such cases is the same.

13. Restoring a Word. — *In the type:* A line of dots under the word. *In the margin:* The Latin word *stet* (“Let it stand”).

14. Depressing a Quad. — *In the type:* A horizontal line under the quad. *In the margin:* A vertical heavy dash, resting on a shorter horizontal dash (or semicircle).

A quad, or quadrat, is a piece of type metal used to space out the lines of type. Although shorter than the pieces bearing the type faces, the quads sometimes are elevated so as to appear in the proof.

15. — Insertion of Omitted Clauses or Sentences. — *In the type:* A caret, showing the point at which the words are to be supplied. *In the margin:* The omitted clause or sentence, from which is drawn a line to the caret in the type.

When the omitted passage is so long that to rewrite it in the margin would be a waste of time, the printer is referred to the original manuscript. In such case a caret is placed

in the type and the words "out, see copy," or "out, s. c.," are written in the margin. In the manuscript the omitted words should be enclosed in brackets.

16. Straightening Crooked Lines. — *In the type*: The depressed words or letters enclosed in parallel lines. *In the margin*: The parallel lines extended into the margin. Sometimes other shorter parallel lines are placed in the margin opposite those in the type.

17. Change of Font. — *In the type*: A stroke through the letter or word to be changed. *In the margin*: The abbreviation "w. f." ("wrong font").

The letter P in line 20 is blacker than the other capitals, as will be seen by comparing it with the same letter in line 4.

18. Two Paragraphs United. — *In the type*: A curved line drawn from the end of the first paragraph to the beginning of the second. *In the margin*: "No ¶." In the margin the words "run in" are sometimes used.

19. Insertion of a Word. — *In the type*: A caret at the point where the omission occurs. *In the margin*: The omitted word, followed by a slanting stroke.

20. Substitution of a Perfect for a Defective Type. — *In the type*: A cross under (or through) the defective letter. *In the margin*: A cross.

21. Uniting the Separated Parts of a Word. — *In the type*: Horizontal curves enclosing the separated parts. *In the margin*: Horizontal curves.

General Suggestions.

1. In cases of doubt, strike out the matter to be corrected and rewrite it in the margin exactly as it should appear in the type.

2. The logotypes fi, ffi, fl, ffl, and ff are used instead of the separate letters fi, ffi, fl, ffl, and ff. When æ is desired, in place of ae, it is indicated by a horizontal line or a curve above the two letters.

3. The following errors are somewhat difficult of detection: (a) change of font, when the types of the two fonts are much alike; (b) inversion of s, x, and z; (c) the occurrence of inverted n, u, b, and p, for u, n, q, and d, respectively.

(a) Differences in fonts can be learned only by experience. The principal differences are in the shape of the letters, the thickness or blackness of the lines, and the size of the face.

(b) Inverted s, x, and z may be detected by the fact that the lower part of these letters is slightly larger than the upper part.

(c) The main differences between n and inverted u, b and inverted q, d and inverted p, lie in the small projections which start at right angles from the sides or stems of these letters. For example, in n the projections at the bottom of the letter are seen on both sides of the prongs or "legs." In u these projections are seen on but one side. The differences in the other pairs of letters will be readily detected upon examination.

4. Other inversions for which it is well to be watchful are those of the letter o, the cipher, the period, the comma, and the colon.

5. The spacing of the punctuation requires some care. Notice that the comma follows immediately the preceding word, but is separated by a slight space from the word that follows; that the semicolon and colon stand a little way off from the preceding word; that the period is followed by a considerably greater space than the other points.

6. Type is set either "solid," that is, without spacing between the lines; or "leaded," that is, with the lines sepa-

rated by thin strips of type-metal, known as "leads." When but one "lead" is used between each pair of lines, the type is said to be "single-leaded"; when two "leads" are used, the type is said to be "double-leaded." The type in this book is single-leaded; that in the accompanying plate is double-leaded. Errors in leading are of two kinds, (a) omitting leads, and (b) inserting them where they are not needed. In correcting the first error a horizontal caret is placed with its point between the lines of type which are to be separated, and in the margin at the opening of the caret is written the word "lead." When a lead has been unnecessarily used, the same sign is inserted in the type and "no lead" is written in the margin.

7. Words may be carried up or down, to the right or left, by means of brackets placed about the words and repeated in the margin. The significance of the brackets is as follows:] means "carry to the right"; [means "carry to the left"; ⌞ means "move up"; ⌟ means "move down."

8. Corrections are made in the margin nearest which they occur. If the corrections are numerous, it is well to draw lines from the marks in the type to those in the margin.

APPENDIX E.

CAPITALS, PUNCTUATION, ETC.

General Rules for Capitals.

The following words should begin with capitals:—

1. The first word of every book, chapter, letter, and paragraph.
2. The first word after a period; and, usually, after the interrogation point and the exclamation point.
3. Divine names; as, God, Jehovah, the Supreme Being.
4. Proper names of persons, places, rivers, oceans, ships; as, Franklin, Chicago, Mississippi, Atlantic, the Monitor.
5. Adjectives derived from the proper names of places; as, English, French, Roman, American.
6. The first word of an exact quotation in a direct form: as, he said, "There will be war."
7. The pronoun I and the interjection O!
8. Terms of great historical importance; as, the Reformation, the Civil War, the Whigs, the Revolution.

General Rules for Punctuation.

The comma, semicolon, and colon mark the three degrees of separation in the parts of a sentence; the comma the smallest degree, the semicolon a greater degree, and the colon the greatest degree. To illustrate:—

Rhetoric is based upon Logic, Grammar, and Æsthetics.

Rhetoric is based upon Logic, which deals with the laws of thought; upon Grammar, which presents the facts and

rules of correct language; and upon *Æsthetics*; which investigates the principles of beauty.

Rhetoric is based upon the following sciences: Logic, which deals with the laws of thought; Grammar, which presents the facts and rules of correct language; and *Æsthetics*, which investigates the principles of beauty.

A comma is used in the following instances: —

1. To separate grammatically independent elements from the context; as, "Rejoice, young man!"
2. To separate intermediate, transposed, and parenthetical elements from the context; as, "Even good men, they say, sometimes act like brutes."
3. To separate expressions in apposition from the context; as, "Washington, the first President, served two terms."
4. To separate contrasted words or phrases, and words or phrases in pairs; as, "We live in deeds, not years." "Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote."
5. To mark the omission of words; as, "In war he was warlike; in peace, peaceable."
6. Before short and informal quotations; as, "He shouted, 'Come in!'"

It is quite possible to use the comma too frequently; as, "It is well known, that, when water is cooled, below a certain point, contraction ceases, and expansion begins." Better: "It is well known that when water is cooled below a certain point, contraction ceases and expansion begins."

A semicolon is used in the following instances: —

1. To separate members of a compound sentence, when they are complex or loosely connected, or when they contain commas.
2. To separate short sentences closely connected in meaning.

3. To introduce an example, before *as*.

4. To separate clauses having a common dependence. Illustrations of these rules: "Science declares that no particle of matter can be destroyed; that each atom has its place in the universe; and that, in seeking that place, each obeys certain fixed laws." "When education shall be made a qualification for suffrage; when politicians shall give place to statesmen; — then, and not till then, will the highest development of our government be reached."

The colon is used in the following instances: —

1. To introduce several particulars complex in form, in apposition to a general term, and separated from one another by semicolons. (Already illustrated.)

2. To introduce long formal quotations. If the quotation begins a new paragraph, a dash may be used instead of, or in connection with, a colon.

The period is used in the following instances: —

1. To mark the completion of a declarative sentence.

2. After abbreviations; as, D.D., LL.D., Vt., Ala.

The interrogation point is used in the following instances: —

1. After every direct question; as, "Will you come?" "You have been to Niagara?" "When was such a promise made? By whom?"

2. In parentheses to express doubt; as, "In the time of Homer, 850 (?) B.C."

The exclamation point is used in the following instances: —

1. To express strong emotion; as, "He is dead, the sweet musician!"

2. To express doubt or sarcasm; as, "That man a poet!"

3. After interjections; as "Oh!" "O my Country!"

APPENDIX F.

GENERAL DIRECTIONS FOR PREPARING THEMES.

1. Write with black ink, the blackest obtainable.
2. Write on one side of the sheet only, leaving the margin blank.
3. Do not fold the sheets, or pin them together, or turn down the corners.
4. Never begin writing an exercise until in some fashion or another, on paper or in your mind, you have made an orderly arrangement of the main points. If the arrangement takes the form of an outline, let the outline be brief and simple. For the longer exercises try sometimes the method described by Professor Wendell (*English Composition*, p. 165): "On separate bits of paper — cards, if they be at hand — I write down the separate headings that occur to me, in what seems to me the natural order. Then, when my little pack of cards is complete, in other words, when I have a card for every heading that I think of, — I study them and sort them almost as deliberately as I would a hand at whist. . . . A few minutes' shuffling of these little cards has often revealed to me more than I should have learned by hours of unaided pondering. In brief, they enable me, by simple acts of rearrangement, to make any number of fresh plans."
5. Let the introduction be short. If it hangs fire, give it up altogether and begin (somewhat abruptly, it may be) with any part of the subject that particularly interests you. The introduction may be written later, or possibly may not be needed. Never use a merely conventional introduction.

6. Bring together in the body of the essay particulars that belong together. Reject summarily ideas that do not fall naturally under some division of the outline. If these ideas are too interesting or important to be omitted, the outline needs modification.

7. Omit the conclusion unless it comes to you while you are writing. Do not use a merely conventional conclusion.

8. Choose a fitting title. Avoid such headings as "Description of ——" "Argument about ——."

9. Put the title on the first line and underline it thrice with straight lines or once with a wave-line. Leave one ruled line blank before beginning the essay.

10. When your first draft is longer than it should be, try the following method of cutting it down: (a) Read the essay through, striking out, as you read, superfluous words and phrases. At the same time mark each sentence or group of sentences 1, 2, 3, or 4, according to its importance; (b) strike out all portions indicated by the number 4; (c) if the essay is too long, strike out the sentences next in importance; (d) insert words, phrases, or sentences to bridge the gaps.

11. The manuscript should be neat in appearance, and, if possible, without erasures or interlineations. Do not leave the first draft in an unfinished state, with the idea that omissions can be supplied in the copy; finish before copying. Still, it is better to make corrections in the last copy than not to make them at all. If corrections must be made, make them neatly. To strike out a word, draw a horizontal line through it; do not enclose it in parentheses. In making interlineations, use the caret.

12. Indent for a paragraph at least one inch. Do not leave blank spaces at the ends of sentences, except at the close of paragraphs.

13. If you are in doubt about the spelling or usage of a word, consult the dictionary at once.

14. Put an outline at the close of each of the longer essays unless otherwise directed.

15. Write your number before your name on each sheet, thus: "126. John Doe," and number the sheets I-1, I-2, etc., or a-1, a-2, etc., thus: —

| | |
|--|--|
| | 126. John Doe a-1 |
| | <u>Margins</u> |
| | |
| | I was thinking, young Ladies and Gentlemen |

Marks Used in Correcting Themes.

In the MS. — The words, clauses, or sentences to which the marginal corrections refer are indicated by crossing out, by under-scoring, or by enclosing in brackets or circles. A caret shows the point at which something is to be supplied. An inverted caret marks the omission of the apostrophe or of quotation marks.

In the margin.

Amb. — Ambiguous. Capable of more than one interpretation.

Ant. — Antecedent (i.e. any expression to which subsequent reference is made) **needs attention.** (1) *Two or more possible antecedents*: be sure that the antecedent to which a relative refers is clear and unmistakable. (2) *No antecedent*: guard against using a relative clause that has no antecedent. (3) *Relative and antecedent do not agree*: singular antecedents require singular pronouns of reference; relative and antecedent should agree in number. "He is one of those men who *disapproves* of every new idea," should be "He is one of those men who *disapprove*," etc. "Everybody votes according to *their* own convictions," should be

"Everybody votes according to *his* own conviction." (4) *Repeat the antecedent*: repeat an idea when the relative alone is not sufficient for clearness. "His opponents were at this time involved in expensive litigation, which partly accounts for the feebleness of their opposition." The meaning probably is "*a circumstance* which partly accounts for," etc.

Awk. — Awkward. Ungainly mode of expression; harsh or un-rhythmical sound.

Cap. — Capital for small letter, or vice versa.

Cl. — Not clear. (1) *Vague, obscure, indefinite.* (2) *Does not mean what was intended.*

Cnst. — Construction faulty. (1) *Wrong construction*: examples, "He found that going to school was different *than* (say *from what*) he expected." "My principal had forfeited the privilege to choose (say *of choosing*) his own weapons." (2) *Unexpected change of construction*: in similar parts of the sentence use the same construction. Do not say "I prefer *choosing* my own friends and *to carry out* my own plans," but either "I prefer *choosing* my own friends and *carrying out* my own plans," or "I prefer to *choose* my own friends and *to carry out* my own plans." (3) *Awkward construction*: avoid awkward constructions, such as, "She inquired of the Superintendent as to the probability of her brother's suspension from the school" (better, "She asked the Superintendent if her brother was likely to be suspended from the school"). "Their destination was arrived at by them by daybreak" ("By daybreak they arrived at their destination"). (4) *Involved clauses*: beware of involved clauses, such as, "The editor said that he was sure that the rumor that the envoy had been recalled, was false" (better, "The rumor of the envoy's recall, the editor said, was undoubtedly false").

Coh. — Not Coherent. The abbreviations *s*, ¶, *c* when used with this sign indicate that coherence is lacking in sentence, paragraph, or whole composition respectively.

Con. — Connection faulty. (1) *Means of explicit reference* (conjunctions, demonstratives, modifications of sentence-structure) *not skilfully managed.* (2) *Wrong conjunction used*: distinguish different degrees and different kinds of connection in such words

as yet, still, but, however, and, so, while, whereas, even, together, with, since, hence, because, for, etc. (3) *Connectives used where they can be omitted*: connectives may sometimes be omitted with a gain to force. Thus, it is less forcible to say, "Run and tell your father the house is on fire," than to say, "Run! Tell your father the house is on fire." (4) *Transitional phrase or sentence needed*: short summarizing phrases or sentences are needed, at times, to indicate the direction which the thought is next to take, or the manner of treatment to be pursued. (5) *Illogical sequence*.

Cond. — Condense.

Consult. — Bring the MS. to the instructor at the next consultation hour.

D. — See the dictionary. Note the spelling, etymology, meaning, and standing of the word or words underlined.

E. — Bad English.

Exp. — Expand.

Fig. — Error in the use of figurative language. (1) *Mixed metaphor*. (2) *Allusion obscure*: images of things that are familiar are easier to understand than images of things that are unfamiliar. (3) *Figure uncalled for*.

FW. — "Fine writing." The attempt to give a commonplace idea dignity and force, or humor, by the use of big words and pretentious phrases, is termed "fine writing." Thus, "An individual designated by the not uncommon cognomen of 'Smith'" is "fine writing" for "a man named Smith."

Gr. — Bad grammar. (1) *Concord in number or tense not observed*. (2) *Wrong use of Shall and Will*.

H. — Heading at fault. No heading, poor heading, heading not properly underscored, etc.

Inv. — Involved structure. Simplify.

Kp. — Out of keeping. (1) *Tone of the composition not consistently maintained*: at no point should the composition vary perceptibly from the level of thought or feeling on which it was begun: e.g. avoid jest or slang in a composition whose prevailing note is earnestness. (2) *In bad taste*.

L.c. — Change of capital to small letter.

MS. — **Manuscript unsatisfactory.** (1) *Form incorrect.* (2) *Not neat.* (3) *Writing illegible.*

p. — **Bad punctuation.**

Pos. — **Wrong position.** (1) *Related words separated:* related words, phrases, and clauses should be brought as close as possible to the elements which they modify. (2) *Important words in unemphatic positions:* an important word or phrases should occupy an emphatic position, such as the beginning or end of the sentence. (3) *Unimportant words in emphatic positions.*

pt. — **Misuse of participle.** (1) *Misrelated or unrelated participle:* the grammatical relation of the participle to the rest of the sentence should not be left in doubt. "Having dared to take up the cause of the abolitionists, his friends would no longer consort openly with him." Does "having dared" belong with "friends" or with "him"? (2) *Participle when infinitive or clause is preferable.* (3) *Absolute construction needlessly used.*

Q. — **Quotation at fault.** (1) *Incorrect quotation.* (2) *Incorrect use of quotation marks.*

Re. — **Repetition to be avoided.** Avoid needless repetitions of the same word or sound.

Rel. — **Relative pronoun at fault.** (1) *Coördinate for restrictive, relative, or vice versa.* (2) *Relative may be omitted:* the restrictive relative, when the object of a verb, may often be omitted without loss of clearness. Thus, "I am the man you seek" is sometimes preferable to "I am the man that you seek."

Sent. — **Wrong form of sentence.** (1) *Periodic for loose sentence, or vice versa.* (2) *Monotonous recurrence of the same form of sentence:* beware especially of overuse of the "and-sentence," such as "It was a bright, cheerful day and the birds were singing."

Sl. — **Slang.**

Sp. — **Bad spelling.** (1) *Word misspelled.* (2) *Improper use or omission of the apostrophe.* (3) *Wrong abbreviation, or abbreviation improperly used.* (4) *Spell in full.* (Also indicated by drawing a circle around the abbreviation.)

Sub. — **Subordination faulty.** (1) *Ideas of unequal rank made co-ordinate.* Subordinate the expression underscored. (2) *Expression too emphatic.* (3) *Wrong idea subordinated.* Recast the sentence.

T. — **Tautology.** Useless repetition.

Tr. — **Transpose.**

Ts. — **Wrong tense.**

U. — **Unity violated.** The abbreviations *s*, ¶, *c* when used with this sign indicate that unity is lacking in the sentence, paragraph, or whole composition respectively.

Wd. — **Wrong use of a word.** (1) *Wrong form of word.* (2) *Word used in wrong sense.* (3) *Choose a more exact or fitting term.* (4) *Word not in good use.*

W. — **Weak.** (1) *Terms too general:* use particular and concrete expressions to give vigor and interest. (2) *Anti-climax.* (3) *Hackneyed words or phrases:* avoid trite and meaningless expressions.

¶ — **Paragraph.**

No ¶ — Do not paragraph.

δ or φ — **Omit.** (Do not enclose in parentheses, but draw a line through the word.)

∧ — Something has been omitted.

∨ or ? — Error, not specified.

○ — Join the parts of a word, incorrectly separated.

— More space at point indicated by caret.

/-/- — Hyphen to be supplied.

At beginning or end of the MS. — One of the above marks placed at the beginning or end of the manuscript warns the writer against a prevailing fault. The general character of the manuscript is indicated by the following letters: A, excellent; B, fair; C, poor; D, very bad, rewrite.

APPENDIX G.

THE RHETORIC OF THE PARAGRAPH.

1. Unity, Clearness, and Force. — *Method of Treatment.* —

There are three prime characteristics of every good paragraph: (1) Unity, or oneness, by means of which the reader recognizes that some one, particular, significant thing or idea, and nothing else, is being presented; (2) Clearness, or intelligibility, by means of which he understands what is said of that one thing or idea; and (3) Force, or emphasis, by means of which both the thing or idea and what is said of it are firmly impressed on his mind. We shall consider each of these three characteristics, first in its application to the paragraph as a whole, and secondly in its application to the component elements of the paragraph; namely, sentences, clauses, phrases, and single words. We shall notice, also, some of the common errors that hinder the attainment of Unity, Clearness, and Force in writing, and shall state principles for guidance.

Unity.

2. **Unity of the Paragraph as a Whole.** — In a good paragraph we notice two kinds of unity, — unity of idea and structure, and unity of tone. Unity of idea and structure has already been discussed. (See pp. 10, 18, 32, 54.) Unity of tone requires that the paragraph shall at no point vary perceptibly from that level of thought or of feeling on which the paragraph began. A commonplace or colloquial remark in a paragraph whose prevailing tone is pathetic, a jest or a piece of slang in a paragraph whose prevailing

note is spiritual, are often ruinous to the effect that would otherwise be produced; and a few words of bad English, or a badly chosen figure of speech, may work irreparable mischief in a paragraph which would, but for that, be excellent in tone. For maintaining unity of tone in a paragraph, a careful selection of appropriate details (see pp. 13-18, 35, 72-81), and of appropriate words and images by which to express them, is needful. Notice the paragraphs on pp. 50, 53, 61, 78, 70 (last), 73 (last), 77 (middle), 90 (last), and 93, 190; decide in each case what is the purpose and point of view; then decide whether the tone is purely intellectual, emotional, or spiritual; and, finally, mark the words which preserve this distinctive tone throughout the paragraph, and words which in tone fall below the level on which the paragraph begins. Choice of appropriate words is the main consideration in preserving unity of tone.

Construct and arrange sentences in a way to give unity of structure; choose and arrange words and images in a way to give unity of tone. Judicious use of blunt idiomatic expressions should not be mistaken for violation of unity of tone. In the following selection the italicized words do not fall below the general tone of the paragraph.

This instinctive belief, confirmed by every other kind of studious experience, that all serious study must inherently tend toward isolated specialization, seems to me the first difficulty that besets earnest pupils who *make a mess* of their English in the secondary schools. Clearly enough, a really intelligent teacher can explain it away. The process may involve vexatiously tedious reiteration of good sense; but such reiteration ought *to do the business*.

In the following sentences the unity of tone is not maintained:—

The sight oppressed me with sorrow, my heart swelled into my throat, my eyes filled with tears, *I couldn't stand it* any longer, and *I left*. [Better,—I could no longer endure the painful scene, and turned sadly away.]

He prays that his friends *grieve not* at his death. [Better, — *will not grieve.*]

My greatest difficulties in writing were organizing and classifying material, formulating outlines, and adhering to *said* [better, — *the*] outlines.

Again last year he was elected to that high office by such a majority that his opponent did not know which end he stood on. [Better, — *by an overwhelming majority.*]

The best side of the boy's nature was aroused by these potent stimuli. [Better, — *influences, or incentives.*]

The odor of the blossoms, or of the gum, or the height of the place, makes me dizzy, [omit] or *I have become dizzy from something else.* See also page 15 (bottom).

3. Unity of Single Sentences in a Paragraph. — Each sentence must contribute to the unity of the paragraph; and each must have a unity of its own, in the number and relationship of its ideas (pp. 56–61), in the subordination of its parts (pp. 50, 56), and in its form as a whole (pp. 50, 51). The most common violations of these three requirements are: —

- (1) putting too many ideas, or unrelated or insignificant ideas in one sentence,
- (2) failing to keep prominent the main subject or idea of a sentence, or failing to keep subsidiary details subordinate,
- (3) failing to adjust the form of the sentence as a whole to the requirements of the paragraph.

(1) **The parts of each sentence, whatever its length or the number of its details, should all bear a close relation to one principal idea.** A long parenthetical statement should be omitted if not clearly needed. If needed, it should either be organized into a separate sentence, or be shortened and closely knit into the subordinate texture of the sentence to which it belongs.

The following sentences violate these principles: —

The Church and Parliament, always conservative when their own privileges are threatened (proofs of which fact may be found

in every chapter of English History), created a strong opposition to his claims, — claims which to them appeared arrogant, — so he pretended, for a time, to favor each, in order to weaken their hostility; but, at last, he threw off the mask, and opposed them openly. [This sentence is correct, but it attempts to say too many things. There is material in it for three sentences. Omit the matter in parenthesis, which is sufficiently indicated by the word *always*; put periods after *arrogant* and *hostility*, and revise the three sentences thus formed.]

The new Congressman comes of good old New England stock, is in favor of tariff reform, and at present resides at Washington Court House, the town which gained an unenviable notoriety last year on account of the mob attack on the jail. [Omit the last eighteen words; they are of no significance in giving an idea of the new Congressman. Better, — The new Congressman is at present a resident of Washington Court House. He comes of good old New England stock (insert in this sentence another item or two, relative to his ancestry, or stock characteristics). He is in favor of tariff reform (add to this one or two related particulars, in order to justify separate sentence-statement).]

The University was organized by Act of Legislature in 1837, and is a wonderful testimony to the efficiency of government by the people and for the people. [Better, — The University was organized by Act of Legislature in 1837. Its rapid growth is a wonderful testimony, etc.]

(2) **Subordinate details should be kept subordinate in form of statement.** Appended phrases and clauses should be reduced to inconspicuous forms or transferred to inconspicuous positions. A subordinate clause within a subordinate clause should not be clothed in the same form of words as clauses of higher rank. Beware of involved clauses.

The following sentences disregard these principles: —

This revolt, conducted by Senara against the Empire of Brazil, resulted in his being declared President of the Brazilian Republic. [The important fact is that a Republic was established. Better, — This revolt, conducted by Senara against the Empire of Brazil, resulted in the establishment of the Brazilian Republic, of which Senara was declared President.]

Serfs were compelled to pay for their land and shelter. They gave a percentage of all they raised and of all the game they might capture, to their lord, as part payment. [Better, — As part payment they gave to their lord a percentage both of all they raised and of all the game they might capture.]

Clearness.

4. Perspicuity, or Clearness of the Paragraph as a Whole. — To secure perspicuity, observe the laws of sequence and grouping, see that each thought is stated and illustrated with sufficient fullness, and attend to the connection of related sentences. Each sentence in a paragraph may be clear in meaning, and yet the paragraph, as a whole, may lack clearness. This is true of the paragraph on page 199, and of that at the top of page 200. Clearness of the paragraph, as a whole, is more conveniently and accurately called Perspicuity. Perspicuity depends upon paragraph-structure (pp. 34-72), upon the order (pp. 22-27) and connection (pp. 54-56) of sentences, and especially upon the sufficient use of repetition (p. 53), definition (p. 37), explanation, illustration, and details (pp. 39-42). Proportion (18), sequence and grouping (p. 102), and careful planning (pp. 137-150) must be attended to by the writer who would be perspicuous in style.

5. Clearness of Single Sentences in a Paragraph. — As in the paragraph, so in the sentence, clearness is a problem of sequence, grouping, and placing of parts, a problem of pointing out relations and connections between parts, of using a sufficient number of words and of using them accurately. When a qualifying word, phrase, or clause is not so placed as to indicate, with certainty, what word or words it qualifies, we have (1) the squinting construction, or (2) ambiguity resulting from the separation of words that ought to be close together. When reference words do not point out with unerring accuracy the words to which they refer, (3) the antecedent is often hard to detect, or when found is seen

to be incommensurate with the reference word. (4) The words of reference chosen may be too vague and indefinite to suggest the antecedent, and (5) confusion of ideas may result from the fact that no antecedent is expressed to which the words of reference may refer. When words are not employed in sufficient numbers, a participle may be left without a word in the sentence to which it may attach itself, in which event we may have (6) a case of unrelated or of misrelated participle. The participle carries with it several implications of meaning, hence it is sometimes necessary (7) to expand a participle into a clause in order to indicate the precise implication of meaning intended. (8) Words have to be inserted or repeated in form or substance when their omission would cause ambiguity. (9) An infinitive of purpose, when used in connection with an infinitive in another function, requires the insertion of additional distinguishing words. When words are not used accurately in pointing out relations between parts of a sentence, lack of clearness is sure to result. Inaccuracies resulting in obscurity or ambiguity are most frequent (10) in the use of connectives and (11) relative pronouns, (12) in the use of number and tense and (13) in the use of *will* and *shall*. We shall now consider in order these thirteen violations of clearness.

(1) *Squinting Construction*. When a phrase or clause is so placed that it may equally well be understood to refer to what precedes it and to what follows it, it is said to squint. **Guard against the squinting construction. Place phrases and clauses in unambiguous positions.**

Consider the following examples : —

He thought his choice of elective studies, *at all events*, as good as the average. [Insert (1) *was* after *studies*, or (2) *at all events* after *good*, or (3) after *choice*, or (4) before *He*, — according to the meaning.]

A Senate of rich men holding their seats by bribing legislatures, *to tell the truth*, will not longer be tolerated. [Better, — (1) will

not (*to speak plainly*) be tolerated any longer; or (2) holding their seats (*if the truth were known*) by bribing, etc.]

A literary education *in the minds of some people* seems to be unnecessary. [Place the italicized words first.]

(2) **Bring related words as close together as possible.**

Avoid the *splitting of particles*, that construction by which the emphasis is suspended upon a preposition and is delayed there until another preposition, referring to the same word, is passed.

Distinguish between *only* and *alone*. Clearness is often promoted by placing a single-word adverb (as *only*) immediately before the word or expression that it modifies.

Do not separate the infinitive from its sign *to*.

When possible, place the preposition immediately before the word to which it refers. The prepositions that can best stand at the end of a sentence are *to*, *for*, *of*, *by*, and these will not bear a separation of more than two or three words from their idea-word, even in idiomatic expressions.

Be careful to place *not only* — *but also*, *either* — *or*, *both* — *and*, immediately before the corresponding words to which they refer.

The following sentences disregard these principles: —

He *looked back* upon those years spent in wandering about Europe *with regret*. [Better, — He looked back with regret upon, etc.]

He speaks on too deep topics to be readily understood by the ordinary man. [Better, — On topics too deep to be readily understood, etc.]

It is not impossible that future ages may develop a means of expressing thoughts and feelings to us unknown. [Better, — Future ages may express their thoughts and feelings by some means to us unknown.]

During my junior year there was some work in composition in connection with the work in English that continued through the whole year. [Better, — During my junior year, in connection with the work in English, there was some work in composition that continued, etc.]

Red Cap would not shake hands with or even allow any one to touch him that he did not like. [Better, — Red Cap would not shake hands with any one that he did not like, or even allow such a person to touch him.]

He derives his power from, and should always hold himself responsible to, the people. [Better, — He derives his power from the people, and should always hold himself responsible to them. (Or, *to the people.*.)]

He *only* thought he could stay a few days. [Better, — He thought he could stay only a few days.]

He *only* [alone] was able to work the hard problems.

To so act is foolish! [Better, — *So to act*, or *To act so.*]

He put himself on the defensive, not against the whole world, but against those *whom* he had found it necessary to be on the defensive *towards*. [Better, — *towards whom.*]

They *not only* intend to pass another low-tariff bill, *but also* a free-silver bill. [Better, — They intend to pass not only another low-tariff bill, but also a free-silver bill.]

(3) *Lack of precision in the antecedent.* Be sure that the antecedent to which a relative refers is clear and unmistakable. Repeat an idea when the relative alone is not sufficient for clearness. Guard against using a relative clause that has no antecedent.

Singular antecedents require singular pronouns of reference; relative and antecedent should agree in number. Words of reference should denote accurately the number and character of the antecedent.

A brother of General Sherman, who was sitting near by, corrected the statement. [Better, — *General Sherman's brother, who*, etc., or, *A brother of General Sherman, while the General himself was sitting near by*, etc. — according to the meaning intended.]

Everybody found it best for *their* [his] health to shun the place.

The injured man with the whole circle of his relations and friends rose in *their* [his] fury to wreak vengeance on the offender.

He whispered that the enemy were all about us, which would have terrified me under other circumstances. [For *which* substitute *an announcement that*, or *a method of communication that*, — according to the meaning.]

(4) The following sentences contain *ambiguous words of reference*.

Topography in a broader sense may be represented approximately by hatchings or by washes of color. Very beautiful effects may be produced *in this way*. [Better, — *by these methods*.]

At that time Doctor and Master were synonymous, but when an initiatory stage of discipline was prescribed, each term became significant of a certain rank, and was called a step or degree; *this* was instituted by Gregory IX. [Better, — *this change*, or *this distinction*.]

Composition has always been hard for me, and I must confess that the encyclopædia has been *in that connection* my closest friend. [Better, — I must confess that in the preparation of my essays the encyclopædia, etc.]

There has been a small-pox scare, but *it* has been stamped out entirely. At one time *it* looked as if *it* would spread over the entire city, but *it* is over now. [Substitute for the first *it*, "the disease"; for *it looked as if it*, "we thought the disease"; for the last *it*, "the scare." See page 54.]

(5) *Confusion of ideas* is shown in the following sentences: —

A seven-year term would cause the President to make his administration the best of those *who had held the office*. [Better, — A seven-year term would enable the President to make his administration better than any former administration.]

Where can you find a more enthusiastic crowd than a body of college students? [Better, — Where can you find greater enthusiasm than in a crowd of college students?]

(6) *Misrelated and unrelated participle*. A participle usually requires that a word be expressed with which it may agree. Supply the word when omission would cause ambiguity.

Having proved compulsory education necessary, it remains [add, — *for us*] to prove it beneficial and expedient.

Accustomed from childhood to hearing incorrect speech, systematic drill is needed in the schools. [Accustomed from childhood

to hearing incorrect speech, pupils need systematic drill in the use of good English.]

(7) The use of a clause instead of a participle. Supplant a participle by a clause when the participle is ambiguous.

Reduced to his last dollar, he felt that he was ready for any emergency. [Supply before *reduced*, *When he was*, *If he were*, *Whenever he was*, *Since he was*, *Though he was*, *Because he was*, or *After he was*, according to the meaning intended.]

The skeletons in the vault, exposed to the air, turned suddenly to dust. [Better, — *when they were exposed*, or *if they were exposed*.]

(8) Repeat a word when its omission would cause ambiguity.

Republics are not desirable [insert *if*, *because*, *since*, *whenever*, or *wherever*] unaccompanied by intelligence.

He was generous to all who had aided him to acquire wealth, and [insert *to*] his business partner especially.

When he came to his majority, after a long struggle with poverty and hardship, and [substitute *when*] more prosperous days began for him, and [insert *when*] he found himself influential, he repaid all those who had helped him.

He said that he meant no offence and [repeat *that he*] intended to repair the mischief.

He reported that there were two applicants for the degree of Master in Pharmacy, [repeat *a degree*] for which the University had not yet provided.

For many years we have been troubled with disputes about the various fisheries, [repeat *disputes*] which might be in large measure done away with by the appointment of a commission.

They could do nothing further until the war closed and cooler counsels prevailed. [Repeat *until* before *cooler*, or substitute *so* for *and*, according to the meaning intended.]

(9) Make it plain whether an infinitive is coordinate with a preceding infinitive or is dependent. Distinguish a subjective, an objective, or a complementary infinitive from an infinitive of purpose.

He loved to give to the poor, to show them that he was their friend. [The two offices indicated: He loved *to give* to the poor *in*

order to show them that he *was* their friend; or the meaning may be, He loved to give to the poor, and, in other ways, to show them that he *was* their friend.]

It is not every one who knows just how much tension a brush needs [*insert in order*] to secure good contact.

(10) *Faulty use of connectives.*

Distinguish different *degrees* and different *kinds* of connection in such words as *and*, *so*, *while*, *whereas*, *even*, *together*, *with*, *since*, *hence*, *because*, *for*, etc.

Do not overwork the words *and*, *of*, etc.

And cannot be used with *who* or *which* unless a corresponding *who* or *which* has been used in the same sentence, or has been clearly implied.

Introduce by similar words, clauses, or phrases which perform similar functions.

In the same sentence do not use the word *but* in two functions. Distinguish between the larger and smaller contrasts in a sentence by using different conjunctions.

The Church and Parliament created a strong opposition to his claims; *and* [better, — *so*] he pretended, for a time, to favor each, in order to weaken their hostility. But at last he threw off the mask, etc.

In Germany and England the military expenditure goes on as before, *and* [better, — *while*] in Italy the cost of the army has bankrupted the country.

The snow had been falling for several days, and was now nearly three feet deep; *but* [better, — *nevertheless*] Mr. Smith considered it necessary to go to the Zoölogical Laboratory.

Landor lacks the power of attraction which we find in writers of great genius; *and* [omit *and*] though a classic in the best sense, he will never be widely read.

The prospects of the team, against Harvard, are not flattering, *and* [add *even*] against the smaller eastern colleges we cannot hope for much.

Austria and Prussia *and* [better, — *together with*] the whole body of the German states, fell upon this feeble kingdom.

Hawthorne, the author of "Twice Told Tales," and who was a contemporary of Irving, speaks of Irving's humor. [Omit *and*.]

His was a character of sterling integrity and which deserves to be imitated. [Better, — His was a character of sterling integrity and worthy of imitation.] See § 48.

It is often necessary to make a careful examination *for the purpose of ascertaining* the exact form of the ground and *to construct* a map that can be followed. [Better, — *in order to ascertain*, etc., and *in order to construct*.]

They wanted to make the weekly meeting not so much a social force, but, on the other hand, a means of cultivating oratory. [Better, — *not so much a social force as a means*, etc.]

His manners were not acquired, but natural, *but* [better, — *yet*] he never felt awkward in society.

(11) *Relative Pronoun at Fault*. The relative pronoun *that* is restrictive, and introduces a clause that closely defines, limits, or qualifies the antecedent. A *that*-clause affects the antecedent as an adjective would affect the antecedent. *Who* and *which* are coördinating relatives, and introduce, not a modifying thought, but an additional thought of equal or greater importance. *Who* is equivalent to a conjunction plus a personal pronoun, and may be translated by the words *and he*, *and they*, *though he*, *though they*, *for he*, *since they*, etc., which words may often be used, with a gain to clearness, instead of *who*. *Which* is equivalent to a conjunction plus the word *it*, *this*, *these*, *those*, and may be translated by the words *and this*, *and it*, *and these*, *a fact that*, *a circumstance that*, etc., which words may often be used, with a gain to clearness, instead of *which*. *Who* and *which* are sometimes used restrictively, without loss of clearness, instead of the strictly correct *that* (1) when the use of *that* would make a harsh combination, (2) when the word *that* has already been used in another function in the same sentence, and (3) when the use of *that* would throw a preposition to the end of the sentence.

The aid of punctuation may be called in to distinguish

restrictive from coördinative *who* or *which*. Since a comma is usually inserted before a coördinate relative, the omission of punctuation before *who* or *which* will give to the clause a restrictive force.

He asked me *who* [*whom* is correct] I expected.

Whom [*who* is correct] do you think would wear such a thing?

Nothing *which* [better, — *that*] could add to their comfort was forgotten.

He gave up his law practice *that* [better, — *which*] he had built up only after years of hard work.

The society has twenty members *that* [or *who*] intend to make this their life-work. (*Who* would imply a total membership of but twenty. *That* implies a larger membership.)

There is a saloon next door *that* [or *which*] is a nuisance. (*That* implies that the saloon is a nuisance. *Which* implies that its being next door is a nuisance.)

That man was the first *that* *saw* [better, — *to see*] what was needed.

This is the town that you mentioned. [Better, — This is the town you mentioned.]

(12) *Lack of concord in number or tense.*

In dependent clauses and infinitives reckon the tense relatively to the tense of the principal verb.

According to the usage of most good writers, general truths require the present tense, irrespective of the tense of the principal verb.

Consistency in the tenses of the verbs of a sentence should be maintained throughout.

The verb should agree with its subject in number.

No one knew his age, but it *would not have been* difficult *to have guessed* it. [Corrected: *to guess* it.]

He said that honesty *was* [better, — *is*] the best policy.

As civilization advanced, they began to feel that the sweetest thing man *possessed* [better, — *possesses*] is liberty.

He had never put aside the old and narrow idea that higher education *was* [better, — *is*] for men alone.

Sometimes we have been attracted by the melodies that have floated towards us, and *drew near* to discover the source. [Better, — *have drawn near*.]

He *came* to the hill, and, watching his chance, slyly *creeps* near the game; then he *raised* his gun. [Either, *came, crept, raised*; or, *comes, creeps, raises*.]

Each of these men *were* great financiers. [*Both were*, etc.; or, *Each was a great financier*.]

There *are* [*is*] one of these rooms on each corner.

The beautiful location of the school, together with its many historical associations, *make* [should be *makes*] it a delightful place to visit.

Thus, through his avarice, his honor as well as his property and business enterprises *were* [should be *was*] gone.

The number of coeducational colleges *have* [should be *has*] increased.

(13) *Will, Shall, Would, Should.*

(a) In the simple future, *shall* is used in the first person, and *will* in the second and third persons; thus, *I*, or *we*, *shall enjoy reading the book*, and *You, he*, or *they will enjoy reading the book*.

(b) In sentences expressing determination, *will* is used in the first person, and *shall* in the second and third persons; thus, *I*, or *we*, *will obey*, and *You, he*, or *they shall obey*.

(c) In questions, the same distinction between *shall* and *will* as expressing simple futurity or determination is seen in the following: *Shall I*, or *we*? (simple future, or equivalent to *Do you wish me or us to*?); *Will I*? (ironical); *Shall you subscribe*? (mere information desired); *Will you subscribe*? (I want you to); *Shall he* or *they*? (Do you wish him or them to?); *Will he* or *they*? (mere information desired).

(d) In secondary clauses the reporter uses *will*, if the speaker used or would have used *will*; *shall* if the speaker used or would have used *shall*. Thus: Speaker, — *I shall enjoy reading the book*; Reporter, — *He says he shall enjoy*

reading the book; Speaker, — *I will not allow it*; Reporter, — *He says he will not allow it*; Speaker, — *You (or they) shall seek in vain for it*; Reporter, — *He says you (or they) shall seek*, etc.

(e) *Should* corresponds to *shall*, and *would* to *will*, following corresponding rules. Thus, in reporting, the sentences just given, the correct form would be, *He said he should enjoy reading the book*, *He said he would not allow it*, *He said you (or they) should seek in vain for it*.

(f) In conditional clauses exceptional care is needed, though the same distinctions are maintained.

He tells me that he will be twenty-one years old next month. [No determination. *Will* should be *shall*.]

We *would* be pleased to have you call. [*Should* is correct. *Would*, implying determination to be pleased, is impolite as well as incorrect.]

If he should come to-morrow, *would* you be surprised? [*Should* is correct.]

What *would* we do with Samoa if we *would* succeed in annexing it? [Use *should* in both cases.]

Force.

6. Gauge force of expression by force of thought. Avoid bombast and fine writing. Depend for force mainly upon paragraph structure, order and brevity of sentences, and condensation. Avoid monotony by mingling sentences of various lengths and of various kinds.

Force of the Paragraph as a Whole. — Each paragraph carries with it a certain weight and value for the reader. This weight and value is due primarily to the character of the thought and emotion with which the paragraph is freighted; but, since thought and emotion gain or lose according to the way in which they are presented, the writer must take into account style as an element of force. The style must correspond to the character of the thought and emotion.

Some thoughts and emotions are by nature less forcible than others; the attempt to overcharge with force a weak or commonplace thought leads to bombast. A subject not in itself picturesque or capable of exciting emotion will not be made so by presenting it in highly figurative or impassioned diction. The character of the thought as pathetic, humorous, witty, ironical, or picturesque, will determine the language to be used in expressing it. Some writers mistake effect for force, and in striving after effect employ big words and high-sounding phrases, or are guilty of overniceness in expression ("fine writing"), forgetting that plain statement is nearly always the most forcible. In general, whatever contributes to Unity and Clearness contributes to Force, but a paragraph already unified and clear may sometimes be improved in respect of Force:—

- (1) by a change of order in the sentences (see pp. 24–27),
- (2) by the addition of particulars and applications (see pp. 35, 44),
- (3) by parallel construction and repetition (see pp. 51–54),
- (4) by omission of connectives (see p. 54), and
- (5) by condensing and shortening sentences (see p. 105, bottom).

A common violation of the principle of Force is overuse of one kind of sentence. The student should guard against this fault by familiarizing himself with the different kinds, and by learning the advantage of each. Sentences are sometimes classified as short sentences and long sentences, terms which do not need to be defined; and sometimes as loose, periodic, and balanced. Each has its peculiar uses. Short sentences arrest the attention more sharply than long sentences; hence they may be used for marking transitions, for summarizing, and for announcing ideas that are to be developed in succeeding sentences. Short sentences may also be used to give quickness of movement and abrupt emphasis. (See the selections on pp. 110, 121 (last), 126

(middle), and 234. Notice the different use which is made of the short sentence in each selection.) Long sentences are useful to exhibit the relation of a principal idea to several subordinate ideas within a single group, or to show connectedly the development of an idea in its details. Long sentences are often necessary to secure effects of rhythm, antithesis, and climax. Employed in considerable numbers, they often give an impression of dignity and grace. (See the selections on pp. 68, 204 (*d*), 235 (*c*), 240 (*e*); and notice the use which is made of the long sentence in each selection.)

According to the second classification, sentences are loose, periodic, or balanced. A loose sentence is one in which the sense is fairly complete at one or more points before the end. The following is an example:—

He expresses what all feel, but all cannot say; (1) and his sayings pass into proverbs among his people, (2) and his phrases become household words and idioms of their daily speech, (3) which is tessellated with the rich fragments of his language, (4) as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.

If interrupted at any one of the points indicated by numbers, this sentence would still be fairly complete in sense. Loose sentences resemble in structure those which we use in conversation; hence they give an impression of ease and naturalness. (See the selections on pp. 110 (last), 113, 151 (last), and 239 (*d*).)

A periodic sentence is one which seems incomplete when interrupted at any point before the close. Consider the structure of the following sentence:—

A language in the condition in which ours is at present, when thousands of eyes are jealously watching its integrity, and a thousand pens are ready to be drawn, and dyed deep in ink, to challenge and oppose the introduction into it of any corrupt form,

of any new and uncalled-for element, can, of course, undergo only the slowest and the least essential alteration.

The meaning of this sentence is suspended until the very end. Interrupted at any point before the end, it is grammatically incomplete. Periodic sentences are used to maintain interest and to give to style an impression of dignity and completeness. (See the selections on pp. 163 (last), 178 (middle), 194 (*b*), 222 (*b*)).

A balanced sentence is one in which different parts are made similar in form in order to bring out parallelism in meaning. (See pp. 51, 53.) The following is an example:—

On the third of November, 1640, a day to be long remembered, met that great Parliament, destined to every extreme of fortune, to empire and to servitude, to glory and to contempt; at one time the sovereign of its sovereign, at another time the servant of its servants.

Sentences of this type are used to give force and point to contrasted ideas. In form they are more impressive than other kinds of sentences, and consequently are more liable to abuse. A safe rule is to use the balanced sentence only when it is demanded by a parallelism in the thought.

To use in successive paragraphs one length or one type of sentences results in feebleness and monotony of style. Overuse of the short sentence leads to scrappiness; of the long sentence, to diffuseness or obscurity. Loose sentences are apt to be slovenly. Periodic sentences, especially if long, require sustained attention and soon weary. A paragraph composed solely of balanced sentences is almost unreadable. The principle of Force requires a judicious mingling of these various kinds. If the student inclines to write short sentences, let him now and then introduce a moderately long one. If he inclines to write long sentences, let him introduce among them sentences that are brief and pointed. A succession of periods should be interrupted by

looser forms, and in a succession of loose sentences a suspended sentence should now and then appear.

7. Force of Single Sentences in a Paragraph. — Force in the sentence, as in the paragraph, presents two kinds of problems, — problems of position and structure of parts, and problems of choice among words, sounds, and figures. (1) Important words should be so placed that the reader cannot help emphasizing them. (2) Unimportant words should be so placed as to refuse emphasis when read. Emphasis is secured to a word, phrase, or clause by placing it out of its usual position in the sentence. The positions most naturally emphatic in the sentence are at the end and at the beginning. There is in every good sentence one point at which the emphasis culminates; that point should be occupied by the most important expression. But emphasis must be varied, or (3) we have monotony of structure. When (4) an unexpected change of construction is made, or (5) awkward constructions are introduced, there is loss of force and of emphasis. (6) Since the end of the sentence is a naturally strong position, it should not be surrendered to an unimportant phrase or clause. (7) Constructions borrowed from another language, by violating the English word-order, dissipate or divert the emphasis and weaken the force of the sentence. (8) Condensation of clauses to phrases, or of phrases to single words, will often strengthen a sentence. Weakness results when (9) the terms employed are too general, when (10) unimportant words are repeated, when (11) there is an unintended jingle of sounds or a queer combination of sounds. There are, also, (12) expressions that are weak in themselves, from having been used loosely or indefinitely for a long time. (13) Finally, faulty figures are a source of weakness. We shall take up in order these thirteen violations of Force requirements.

(1) **Important words should occupy emphatic positions.** Emphasis is sometimes secured by inversion. (See page 50.) Emphasis is sometimes gained by changing a declarative to an exclamatory or an interrogative sentence.

Washington encamped for the winter, with the remnant of his army, in a small valley near the city in which his enemies swarmed; but the weather was so cold that he was in no danger of attack. [Better, — The small valley in which Washington with the remnant of his army encamped for the winter, was near the city in which his enemies swarmed; but the weather, etc.]

This is not true of any other country. [Better, — Of no other country is this true.]

(2) *Lack of emphasis on important words* : —

It is remarkable that although Washington had that excessive pride in his high position which is shown in his portrait, he always evinced the deepest interest in the humblest of his soldiers. [Better, — It is remarkable that, although Washington's pride in his high position, as shown in his portrait, was excessive, he always evinced, etc.]

Of course in America, where the names college and university are applied indifferently to the same institution, the term *degree* has lost its exactness and is but a seeming parallel to the term as used originally in the older universities of Europe. [Better, — And its identity with the term as used originally in the older universities of Europe is only apparent.]

We see frankness and honesty in this face. [Better, — What we see in this face is frankness and honesty.]

His fall was sad. [Better, — How sad his fall!]

This will not be denied. [Better, — Will any one deny this?]

(3) *Monotonous Recurrence of the Same Structure.* Vary the emphasis by varying the structure.

That Washington was a great general, we know; that he was an honest statesman, we are certain; that he was never moved by selfish ambition, history proves. [Better, — We know that Washington was a great general; that he was an honest statesman, we

are certain; and history proves that he was never moved by selfish ambition.]

(4) *Unexpected change of construction.* In similar parts of the sentence, use the same construction.

The Indians make signals by covering the fire until a sufficient quantity of smoke is accumulated, *and it is then allowed to ascend* in short puffs. [Better, — *And then allowing it to ascend*, etc.]

The young man's fists were impressing his arguments on the radiator more forcibly perhaps than he will ever be able to impress them in a less literal sense. [Better, — than he will ever be able to impress them on the public.]

She saw them striving to find the unknown *and that they never found it*. [Better, — *but never finding it*.]

The women's parlors are admirably adapted for social gatherings as well as a retreat for the weary. [Better, — They are also a retreat for the weary.]

We know of his irreproachable character and that he is not capable of such a deed. [Better, — We know that his character is irreproachable and that he is not capable of such a deed.]

He saw *his danger* and *that* another step would be fatal. [Better, — He saw that his position was dangerous and that, etc.; or, He saw his danger and the fatality of another step.]

(5) *Awkward constructions* are shown in the following sentences: —

The building is of brownstone, having been erected two years ago. [Better, — The building is of brownstone and was erected two years ago.]

There is no need of discussing *the question of how* it happened. [Better, — There is no need of discussing how it happened.]

I came in contact with creatures whose existence, as possible, had never occurred to me. [Better, — creatures the possibility of whose existence, etc.]

The air becomes vitiated and without any life-giving qualities. [Better, — and loses its life-giving qualities.]

The desks follow the shape of the wall, thus causing them to assume the form of concentric curves. [Better, — assuming the form of concentric curves.]

(6) *Avoid weak or abrupt endings.* An important thought at the close of a sentence requires a volume of sound corresponding to the sense.

The change would be of the greatest value to all students, that is, to those who regularly study on Sunday, *at least*. [Better, — The change would be of the greatest value to all students, and especially to those who regularly study on Sunday.]

Let those who are ambitious to win place or power, worry. [Better, — Let those worry who, etc.]

(7) *A construction borrowed from another language should be changed to the natural word-order of English.*

Under the then existing circumstances, nothing could be done. [Better, — Under the circumstances then existing, nothing could be done.]

The too great distance of the proposed field from the campus is another objection. An admittedly by far better location is on High Street. [Better, — The proposed field is too far from the campus. It is admitted that High Street would afford a much better location.]

We ran the entire gamut of our at that time possibilities. [Omit *at that time*.]

He, when he had put a white tie on, looked around for his gloves. [Better, — After putting on a white tie, he looked around for his gloves.]

(8) *Force is gained by cutting out all unnecessary words.* The imperative and the participle are means of condensation.

The Church and Parliament were opposed to his claims and created a strong opposition. [Better, — The Church and Parliament created a strong opposition to his claims.]

Two green eyes glared at him through the darkness and came nearer and nearer, and when he was about to call for help he found that it was only a cat. [Better, — Two green eyes glared at him through the darkness; nearer and nearer they came; he was about to call for help when he found that it was only a cat.]

The twenty-eight hundred students *assembled* [omit] united in giving the University yell.

If you will only coddle him, he will treat you well. [Better, — *Coddle him and he*, etc.]

When he had done the deed, he disappeared. [Better, — The deed done, he disappeared.]

(9) *For strength use particular terms instead of general terms.*

An epidemic existed in the interior; the inhabitants were dying in large numbers. [Better, — An epidemic was raging in the interior; the people were dying by thousands.]

(10) *Avoid needless repetitions of the same word and close repetitions of the same sound.*

Avoid a succession of monosyllables.

Avoid harsh or abrupt endings.

His person and manner were ungracious *enough*, so that he prevailed only by strength of his reason, which was enforced with confidence *enough*.

Near by are *some* shells thrown up by the waves in *some* storm.

It is *only* comparatively recently that it has been distinctly seen by astronomers.

Certain characteristics are *certain* to offend.

Letting our eyes fall once more to the surface of the water, *let* us look more carefully at the scene.

His life went *on on* the peaceful lines which he had laid down for himself.

A simple-hearted man *with* nothing to influence other men *with* but goodness of heart.

(11) *Euphony is violated* in the following sentences:—

Recall *all* the thrilling incidents of that day. [Better, — *Recollect*, etc.]

He was proud of the learning *he had got*. [Better, — *which he had acquired*.]

The second tumbril empties and moves off; the third *comes up*. [Better, — *approaches*.]

Such changing scenes. [Better, — *Such varying scenes*.]

(12) *A verb implying action is more forcible than a verb passive in sense.*

Avoid trite and meaningless expressions, like — If I may be allowed to use the figure; Situated *as it is*, on Lake Michigan, etc.; very nice; very happy; as it were; I think; that is to say; this subject is very important; the end is not yet; suffice it to say.

Just beyond the laboratory is a storeroom, *so to speak* [omit], where chemicals and apparatus are kept.

The Library is the best place *to be found* [omit] for collecting class-taxes.

He seemed at times to mock at reason, defy judgment, and *lack* [better, — *break through*] all restraint.

Near the palace *is* [better, — *totters*] the hovel.

(13) **Beware of the mixed metaphor and the anticlimax.** Do not use a figure unless it brings strength to the sentence.

He would have given his all — life itself, his hopes, his prospects — to blot out that deed. [Anticlimax. Put *life itself* after *prospects*.]

The wildest excitement prevailed, and at two o'clock the hungry eyes of the sailors *feasted* once more *upon dry land*. [Mixed metaphor.]

In our Teachers' Association will be found many of the *wheel horses* who *teach* the young idea *how to shoot*.

Life's sunset is approaching. [Better, — Life's sun is setting.]

The plan of representing the character of the surface by contour lines has its advantages and disadvantages and, *like the Nebular Theory* [omit], has many supporters.

The teacher should be all that is noble and pure. The children, *those blossoms of love* [omit], are constantly looking to the teacher for guidance.

INDEX.

[THE NUMBERS REFER TO THE PAGES OF THE TEXT.]

- Abstract, 157-159.
- Accident in narrative, 128.
- Agriculture, essay subjects in, 417.
- Allen, James Lane, 333.
- Ambiguity, 450.
- Amplifying paragraphs, 89-91.
- Analysis, 137, 167.
 - rhetorical, 382.
- Anticlimax, 464.
- Antithesis, 38.
- A posteriori argument, 180.
- Applying a principle, 44, 151.
- A priori argument, 179.
- Argumentation, 91, 165-185.
- Argumentative type, 42, 62.
- Arnold, Matthew, 53, 87, 134, 266.
- Art of composition, 1.
- Astronomy, essay subjects in, 416.
- Atlantic, 113, 359.
- Audience, 17, 170, 172.
- Authority, 182.

- Bacon, Francis, 40.
- Bagehot, Walter, 48, 265.
- Bain, Alexander, 58.
- Balanced sentences, 38, 51, 458.
- Baltimore American, 204.
- Barrie, James M., 125.
- Begging the question, 184.
- Benson, A. C., 95, 341, 342.
- Besant, Walter, 6.
- Birrell, A., 22.
- Bolingbroke, 90.
- Bombast, 455.
- Book reviews, 164.
- Borrow, George, 118, 120, 131, 250, 251, 368.
- Brackett, William, 301.
- Brief-making, 171, 315, 321.
- Bryce, James, 291, 358.
- Burke, Edmund, 48, 52, 64, 297.
- Burroughs, John, 333.
- But, 58, 83.

- Capitalization, rules for, 430.
- Carlisle, John G., 325.
- Carlyle, Thomas, 27, 79, 149.
- Causes and results, 71, 147, 151, 169.
- Center of interest, 124.

- Century, 47.
- Characters, 127.
- Character sketches, 80.
- Chicago Graphic, 213.
- Circumstantial evidence, 181.
- Clarke, James F., 88.
- Classics, essay subjects in, 404.
- Classification, 136, 137, 138, 141, 142, 151.
- Clay, Henry, 47.
- Clayton, H. H., 239.
- Clearness of sentence, 445, 455.
- Climax, 116, 124, 170.
- Coherence, 22.
- Comparison, 39, 151.
- Complication of plot, 122.
- Compositions, whole, 91-185.
- Comprehensive outline, 102.
- Concessions, 54.
- Concluding paragraphs, 83, 87, 126.
- Conditions, 54.
- Connectives, 451.
- Conrad, Joseph, 93, 340.
- Contemporary Review, 264.
- Contiguity, 99, 148.
- Contrary, 37.
- Contrast, 54, 58, 99, 147, 151.
- Conversation, 131.
- Correction marks, 422, 435-439.
- Criticism, 159.
- Curtis, G. W., 68.

- Deductive reasoning, 176.
- Deductive type, 63, 66.
- Definition, 37, 136, 137, 138, 167.
- Definitive essay, 140, 151.
 - paragraph, 61.
 - statements, 39.
- De Quincey, Thomas, 15, 56, 58, 69, 83, 337, 356.
- Description, 92-112, 130, 153.
 - preliminaries to, 94.
- Descriptive paragraphs, 72.
 - sketches, 76.
- Details, 35, 60, 89, 94, 101.
- Developing the theme, 34-46.
- Dialogue, 131.
- Dickens, Charles, 78.

References are to pages.

- Didactic essay, 164.
 Digression, 10, 131.
 Dilemma, 183.
 Directive paragraphs, 88.
 Discourse, unit of, 5.
 Disentanglement of plot, 122.
 Division, logical, 141.
 Divisions, thought, 4.
 Drummond, Henry, 37.
 Dryden, John, 11.
 Earle, John, 18.
 Echo, 51.
 Economics, essay subjects in, 405.
 Economy, 19.
 Editing, 421.
 Education, essay subjects in, 412.
 Educational Review, 267.
 Effects, 93, 96, 102, 103, 105, 106, 108, 110, 241.
 Elliot, George, 121.
 Emerson, R. W., 1, 20, 337.
 Emphasis, 58-60, 101.
 Enforcement, 44, 87, 89, 151.
 Engineering, essay subjects in, 418.
 Engineering News, 282.
 English language and literature, essay subjects in, 400.
 Entanglement of plot, 122.
 Episodes, 131.
 Essays, 91-185.
 definitive, 140, 151.
 didactic, 164.
 familiar, 164.
 inductive, 151.
 Essay subjects, classified list of, 400.
 Euphony, 463.
 Evidence, circumstantial, 181.
 Examples, 38, 40, 90, 182.
 Expert testimony, 182.
 Explanation, 159.
 Explicit reference, 54, 83.
 Exposition, 91, 123, 133-165.
 Expository paragraphs, 68, 71.
 Expository type, 62.
 "Facts," 169, 181.
 Familiar essay, 164.
 Farrar, Frederic W., 36.
 Ferree, Barr, 10.
 Fiske, John, 9, 17.
 Flaws in reasoning, 165-184.
 For, 59.
 Force, 455.
 Forestry, essay subjects in, 417.
 Freeman, Edward A., 335.
 Froude, James A., 280.
 Fundamental image, 105.
 Galdós, 332.
 Gardiner, Samuel R., 86.
 Generalized description, 133, 153.
 Generalized narration, 153.
 Green, John R., 73, 80.
 Grote, George, 51.
 Grouping, 102, 147.
 Hale, E. E., 334.
 Hamerton, P. G., 5, 338.
 Hamilton, Sir Wm., 39, 69.
 Harrison, F., 42.
 Hawthorne, Nathaniel, 110, 346.
 Hence, 172.
 Higginson, Thomas W., 359.
 History, essay subjects in, 405.
 Horticulture, essay subjects in, 417.
 Howells, W. D., 110, 239, 335, 342.
 Huxley, Thomas H., 39, 135, 334.
 Illustration, 39, 70.
 Images, 92, 93, 106, 110.
 fundamental, 105.
 Impressions, 105, 108.
 Incident, paragraphs of, 74.
 Indication of effects, 93, 96, 102, 103, 105, 106, 108, 110, 241.
 Inductive essay, 151.
 Inductive reasoning, 174.
 Inductive type, 64, 66.
 Inferences, 169, 175.
 Infinitive, 450.
 Interpretation, 159.
 Introductory paragraphs, 83, 86.
 Introductory sentences, 47.
 Inversion, 50.
 Isolated paragraph, 8, 27.
 It, 54.
 James, Henry, 76, 77.
 James, William, 65.
 Jefferies, Richard, 111, 339, 343.
 Jessup, 207.
 Johnson, Samuel, 24.
 King, C., 262.
 Kingsley, 38, 240, 260, 369.
 Kipling, Rudyard, 77, 104.
 Lamb, Charles, 49.
 Laws of the paragraph, 10-27.
 Lecky, W. E. H., 352.
 Lettsom, W. N., 240.

References are to pages.

- Logical definition**, 138.
 division, 141.
 type, 62.
London Spectator, 30, 289.
Long sentences, 457.
Loose sentences, 457.
Lowell, J. R., 50, 58, 87.

Macaulay, T. B., 14, 16, 21, 23, 39, 57, 59, 60, 61, 84, 89, 154, 178, 185, 249, 313.
McCarthy, Justin, 2.
Mann, Horace, 30.
Marshall, John, 349, 362, 364.
Mass, 18, 19.
Mathematics, essay subjects in, 416.
Mazzini, Joseph, 13.
Mead, 43, 45, 68, 72.
Means of developing, 34-49.
Metaphor, mixed, 464.
Method, 22-24, 85, 91, 94, 99, 150, 151, 171.
Misrelated participle, 449.
Modern languages and literatures, essay subjects in, 403.
Monotony, 38.
Morison, J. Cotter, 4.
Morley, John, 14.
Motives, 129.
Movement in narrative, 130.
Murray, J. C., 268.

Narration, 112-133, 153.
Narrative, accident in, 128.
 surprise in, 128.
Narrative paragraphs, 72.
New York Evangelist, 362.
New York Evening Post, 69.
New York Press, 31.
New York Sun, 267.
New York Tribune, 311.
Non sequitur, 177.
Note-taking, 158.

Oastler, 234.
Objections, meeting, 169, 170, 176-183.
Observation, 94.
Obstacle, 120, 121.
Order, 22-24, 85, 91, 94, 99, 102, 150, 151, 171.
Organic structure, 2.
Outline, comprehensive, 102.
Outlining, 2-3, 99, 141-150, 171-174, 274-279, 301, 315-321.
Outlook, 288.

Paragraph, definitive, 66.
 laws of, 10-27.
 rhetoric of, 440-464.
 structure, types of, 62-81.
 subject, 27.
 theme, 28.
 title, 28.
 unity, 10, 113, 440.
Paragraphs, amplifying, 89-91.
 concluding, 83, 87, 126.
 of incident, 74.
 introductory, 83, 86.
 isolated, 8, 27.
 related, 82, 83.
 transitional, 88.
Parallel construction, 51.
Paraphrase, 156, 157.
Participle, misrelated, 449.
Particulars and details, 35, 60.
Pater, Walter, 74, 235, 341.
Periodic sentences, 457.
Perspicuity, 445.
Persuasion, 92.
Plot, 119, 122.
Point of view, 96.
Points at issue, 170.
Politics, essay subjects in, 405.
Popular Science Monthly, 107.
Portrait sketches, 78.
Position of words, 460, 462.
Powderly, T. V., 205.
Preliminaries to description, 94.
Presumption, 184.
Principle, applying a, 44, 151.
Process of exposition, 137.
Prominence, 58, 59, 99.
Pronouns, 54, 452.
Proof-reading, 421.
Proofs, 168, 169-182.
Proportion, 18.
Proposition, 166.
Prospective reference, 54, 83, 88.
Proximity, 99, 148.
Punctuation, 56, 430. 421

Reading and reflection, 167.
Reading of signs, 181.
Reading, supplementary, 393.
Reasoning, 62-66, 174-176.
 deductive, 176.
 flaws in, 165-184.
 inductive, 174.
Reasons, presenting, 42.
Reductio ad absurdum, 185.
Reference books, list of, 397.
Reference, explicit, 54, 83.
 prospective, 54, 83, 88.

References are to pages.

- Reference words**, 54, 83.
Refutation, 169, 170, 176-184.
Related paragraphs, 82, 83.
Repetition, 29, 53, 87, 450.
Reporting, 421.
Retrospective reference, 54, 83, 88.
Rhetorical analysis, 382.
Rhetoric of the paragraph, 382.
Richards, Theodore, 279.
Ruskin, John, 31, 38, 47, 61, 63, 70, 72, 99, 100, 103, 133, 142, 160, 161, 162, 163, 264, 336, 361.
Russell, W. C., 102, 109, 240, 242.
Sciences, essay subjects in, 414.
Scott, Walter, 97, 103, 122, 123, 294.
Selection, 13, 101, 168.
Sentences, 50, 56, 58, 59, 60.
 balanced, 38, 51, 458.
 introductory, 47.
 long, 457.
 loose, 457.
 periodic, 457.
 short, 456.
 summarizing, 48.
 transitional, 47.
Sentence structure, modification of, 49-61.
Sentence unity, 442.
Sequence, 22, 102, 114.
Setting, 118.
Shairp, John C., 90.
Shakespeare, 241.
Shauck, 285.
Shelley, Percy B., 88, 236.
Short sentences, 456.
Signs, 181.
Sketches, 76, 78, 80.
Solution of plot, 122.
Specific instances, 40, 68, 151, 182.
Speeches, 386.
Spelling Reform Circular, 329.
Spencer, Herbert, 19, 64, 268.
Squinting construction, 446.
Statements, definitive, 39.
Stedman, E. C., 84.
Stephen, Leslie, 351.
Stevenson, R. L., 36, 74, 76, 153, 340.
Stories, 383-386.
Structure, organic, 2.
Subject of paragraph, 27.
Subordination, 54, 58, 60, 443.
Suggestive expressions, 110.
Summarizing sentences, 48.
Supplementary reading, 393.
Surprise in narrative, 128.
Suspense, 129.
Swinburne, Algernon C., 38.
Syllogism, 176, 179.
Synonyms, use of, 53.
Testimony, expert, 182.
Testing proofs, 169.
Thackeray, Wm. M., 294.
Theme of paragraph, 28.
 means of developing, 34-46.
Themes, directions for preparing, 433.
"Theory of the case," 181.
Therefore, 172.
Thompson, Maurice, 70.
Thoreau, Henry D., 32, 40.
Thought-divisions, 4.
Title of paragraph, 28.
Topic-statement, 28-34.
Tourgée, A. W., 105.
Transitional paragraphs, 88.
Transitional sentences, 47.
Traveler's point of view, 97.
Trevelyan, G. O., 313.
Turning-point, 125.
Tyndall, John, 146, 366.
Type, deductive, 63, 66.
 inductive, 64, 66.
 logical, 62.
Types of paragraph structure, 62-81.
Types of whole composition, 91-185.
Unit of discourse, 5.
Unity of paragraph, 10, 96, 110, 113, 114, 440.
Unity of sentence, 442.
Variety, 24.
Vincent, Frank, 98, 236.
Walker, Francis A., 63.
Wallace, Alfred R., 355.
Warner, C. D., 296.
Webster, Daniel, 23.
Wendell, Barrett, 18, 19.
White, Gilbert, 95.
Whitney, Wm. D., 324.
Whittier, John G., 280.
Who, which, that, 452.
Will, shall, 454.
Wolseley, Lord, 29.
Word-order, 462.
Words of reference, 54, 83.
Would, should, 454.

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